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THE ILLUSTRATED LONDON NEWS

1/

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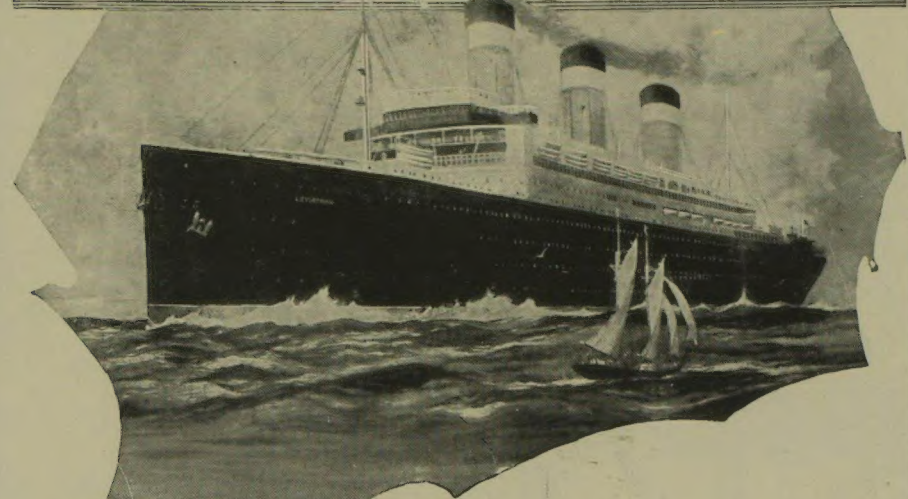


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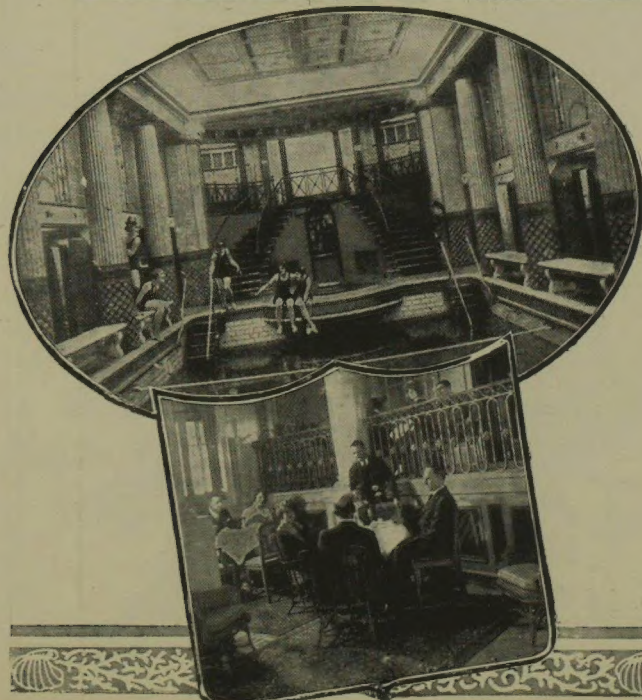
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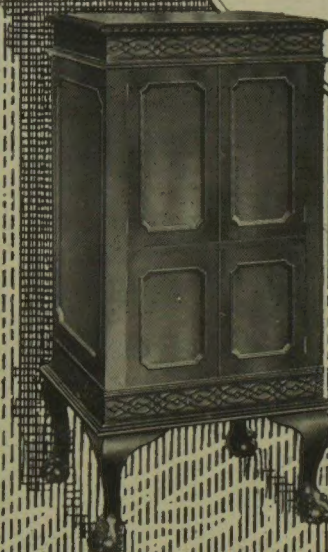
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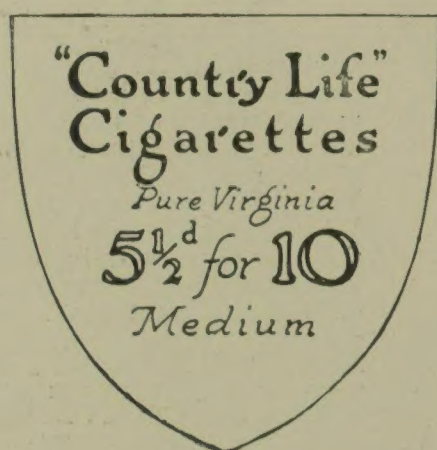
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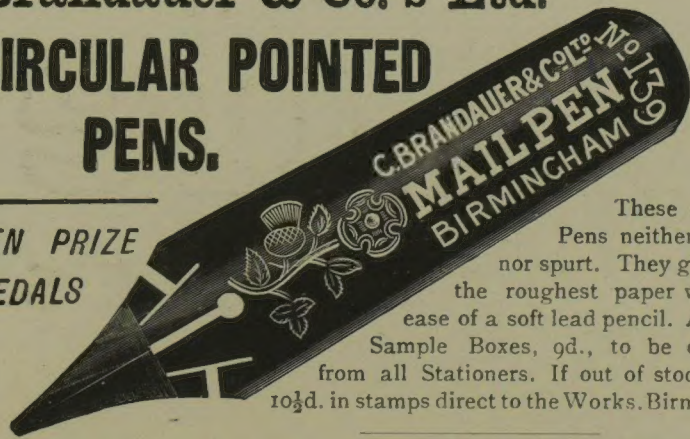
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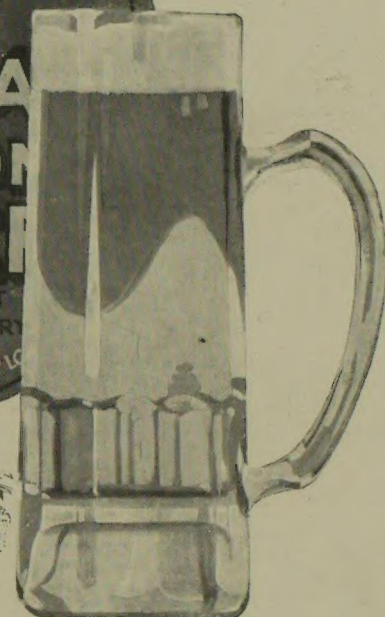
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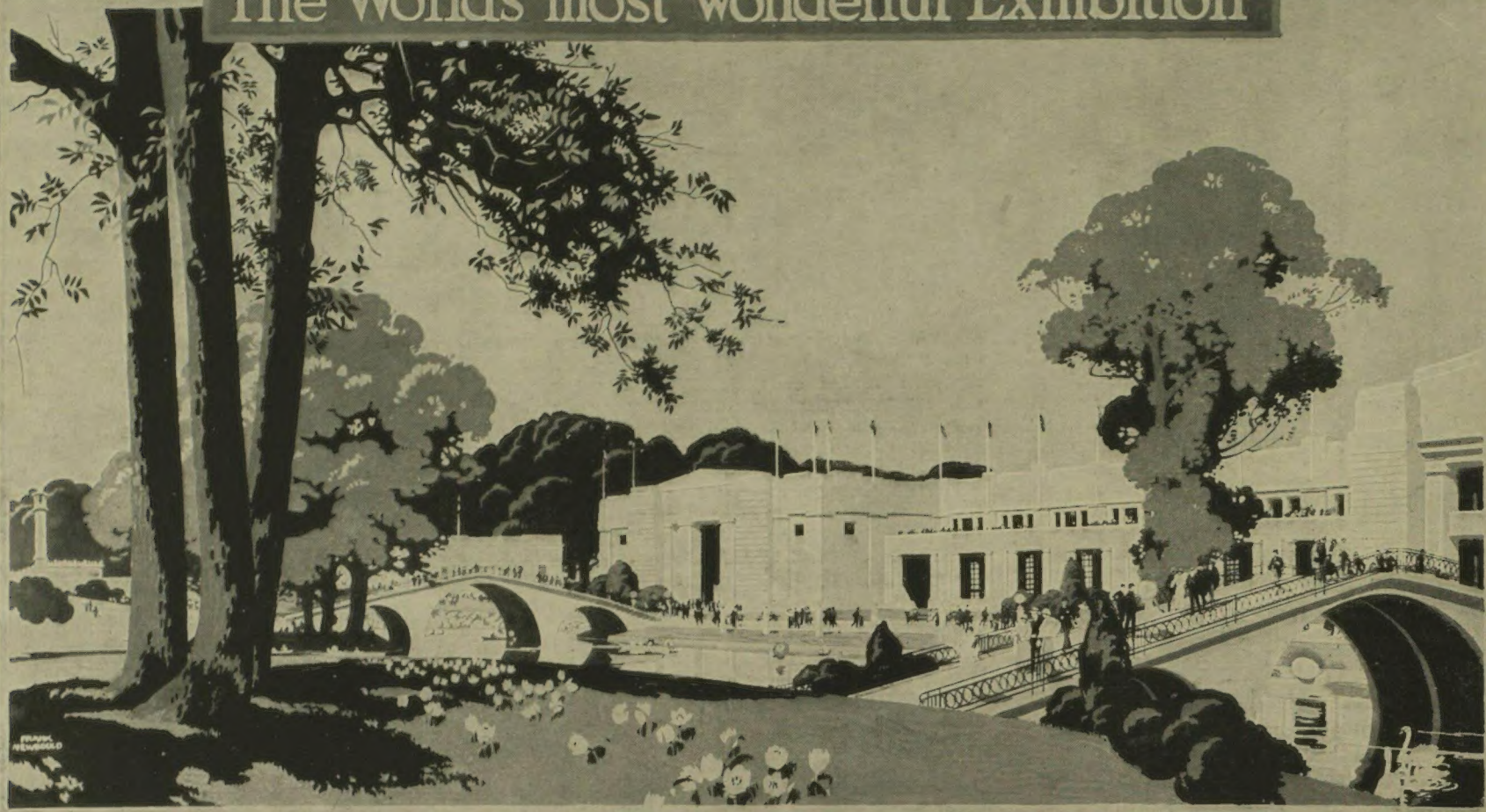
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In buildings of their own designs, the Dominions, India and the Colonies will present in a setting rich with splendour, the picture of their daily life and activities.

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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, APRIL 12, 1924.

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ON HOLIDAY AT BIARRITZ, AFTER HIS ACCIDENT: H.R.H. THE PRINCE OF WALES AND HIS CAIRN TERRIER
ON THE GOLF COURSE; WITH GENERAL TROTTER.

The Prince of Wales, who left England for a holiday at Biarritz last week, is already benefiting by the splendid air of that delightful seaside resort, and is rapidly recovering from the effects of his accident. Our photograph shows him on the Biarritz golf links, with General Trotter. The Cairn terrier which the Prince is

holding is a great favourite, which H.R.H. bred himself. The Prince—as our photograph shows—is already looking much better, and has been enjoying motoring to St. Jean de Luz and other places near Biarritz. He has also been at the Casino to watch the dancing since his arrival.

PHOTOGRAPH BY ALPIERI.



By G. K. CHESTERTON.

WHAT amuses me most, about the debates on "St. Joan," is that the modern mind, which failed to prove that her inspiration was entirely clerical, has now started to prove that it was entirely anti-clerical. Anatole France and Bernard Shaw, the two great sceptics of our day, seem to have flatly contradicted each other about her. The French freethinker tried to suggest that she was the mere tool of a clerical conspiracy. The English, or rather, Irish, freethinker represents her rather as a mere rebel against clericalism. The moral superiority is all with the Irishman; for Mr. Shaw is as generous as M. France was mean. Moreover, there is some truth in the view of Mr. Shaw, while there was not a shadow of truth in that of Anatole France. He said, or suggested, that St. Joan carried about with her everywhere a mysterious priest and prompter, who seems to have worked her like a doll, as Svengali worked Trilby. From this reverend gentleman came all the originality, the visionary foresight, and the revolutionary genius of Joan of Arc; but he preferred to whisper it to a common country girl from Lorraine rather than to say it out loud, and get the credit for it for himself. Of this talented man not a trace can be found in all the really vast and voluminous records that we happen to have about St. Joan and her period. Of course, the whole thing is simply impudent invention and blank humbug, for anybody who knows anything about St. Joan and her period. It is as if somebody were to tell us that a typist or a shop-girl had been heard to say that she had always been respectable, and wouldn't steal or get drunk. It is as if he were then to say that she must be in daily communication with a Nonconformist minister, who was probably hidden in her desk, or shut up in her cupboard. From nobody except a Nonconformist minister could these moral counsels possibly come. If anybody said that, we should tell him he was a fool; for the idea that theft and drunkenness are disreputable does not need nowadays to be traced to anybody, for it is known to everybody. So, in the mediæval world, the idea that a virgin might conquer the powers of evil was known to everybody. Joan applied it with heroism and genius because she happened to be a genius and a heroine; but the morality for which she stood was quite a popular morality. And the distinguished French sceptic and humanitarian had the highly liberal and enlightened purpose of insinuating three things: first, that a poor peasant could not be so intelligent; second, that a woman could not be so brave or so original; and third, that a popular sentiment could not find expression in a genius.

But there is another aspect of all the discussions about St. Joan, especially as conceived by Mr. Bernard Shaw, that might well be worthy of more attention than it has received. The time when the reformer or the rationalist thought it a sign of enlightenment to scoff at Joan of Arc, or score off her in any fashion, has obviously passed away. A man would look as much of a fool from the modern standpoint in continuing to call her a fanatic, as continuing to call her a witch. It is amusing to note that there has been a sort of gradual retirement of the rationalist attack at this point. The most famous sceptic

of the eighteenth century, Voltaire, wantonly insults the heroine of the fifteenth century. The most famous sceptic of the nineteenth century, Anatole France, only ventures to patronise her and try to explain her away. Shakespeare in the sixteenth century, in many ways so romantic, is blind to her romance. Shaw in the twentieth century, professedly so anti-romantic, is even dazzled by that romance. All this is obvious, and is one of the real examples of the world being enlightened through a process of time. If ever there was a historical personality that in the long run literally conquered all its enemies, it was that of St. Joan of Orleans. Englishmen as much as Frenchmen, Protestants as

leader in advance of her age, where was she leading her age? If she was a reformer, what was her reform? What new thing was it that she stood for, as against all the old things of her own religion and civilisation? The answer is obvious. The new thing was the Nation, the idea of nationality in the form that we call nationalism: the right of certain European groups to regard themselves as units and ultimates, as things possessing separate popular souls. Now, some of us very strongly agree with her in this. But not all of us do; and certainly not all of her new admirers. Those who look for nothing but an international system, ignoring flags and frontiers, ought really to go back to the Christendom that existed before Joan of Arc. Jeanne d'Arc waged the greatest and one of the first of the great national wars; not the first, for something of the sort had already been done by William Wallace in Scotland, and by some of the great chiefs in Ireland; but all these were much more mixed and dubious quarrels, full of feudal ambition and purely local as distinct from national sentiment. Joan, so original in every respect, was supremely original in this: that she appealed from first to last to France, to something that was larger than the feudal unit, but smaller than the Catholic unity. Since she died a nation has been a sacred thing; indeed, patriotism has been sacred to many to whom nothing else is sacred. But there seems no reason why those to whom patriotism is not sacred should see anything particularly sacred in Joan of Arc. We may well be glad that they do; for it proves that their sympathies are larger than their theories; or in other words that their hearts are larger than their minds, as well they may be. But there is nothing logical in their notion that a saint oppressed by bishops and lawyers must be on the side of what they call progress and truth. As a matter of fact, this saint was on the side of what they call reaction and international hatred. She was the patron saint of Nationalism. Patron saints of internationalism could be found easily; not after her time, but before it.

For the whole world in which Christianity originally rose was a cosmopolitan world. It was the world of the Roman Empire. It was practically what Mr. Wells calls a World State; and it is curious that Mr. Wells should so fondly desire a World State and so furiously hate the only World State there has ever been. Perhaps it is something like a delicate intimation that, if Mr. Wells ever had one of his own Utopias, he would hate it as soon as he had it. Perhaps he would hate it as much as he hates the World State of Rome. But, anyhow, the Church undoubtedly first appeared in the World State of Rome. In the earliest phase of the Middle Ages, at least, it was almost as cosmopolitan as Rome. Consequently the early Church simply glittered like a constellation with cosmopolitan saints and sages; that is, with holy men who talked of humanity as one brotherhood, and who had never so much as heard of a nation. St. Joan of Arc was simply the proof that the Christian spirit could create nations out of Christendom and saints for the new divisions. Yes; St. Joan certainly was leading the world; but she was leading the world away from the World State.



THE FIFTH EARTHQUAKE IN ENGLAND THIS YEAR: DAMAGE AT NO. 1, VICTORIA STREET, SOUTH NORMANTON.

England experienced an earthquake—the fifth this year—late on the night of Friday, April 4. The district affected was the Alfreton coalfield, which is in Derbyshire, on the borders of Nottinghamshire. South Normanton has been described as resembling a town that has been shelled. Damage was also done at Alfreton, Riddings, Pinxton, Mansfield, and Matlock Bath. The earthquake was caused by a settling-down of rocks along "fault lines" in the strata.—[Photograph by Topical.]

much as Catholics, agnostics and atheists as much as Christians, have surrendered to that strange Amazon. It is now assumed by everybody, and especially by Mr. Shaw, that her voices and visions were of larger and higher things than any known to the world around her; that they were leading her onward as she was leading the world. All agree that, while the Church may have been wrong, it is certain that the Saint was right.

And yet this is exactly what such rationalists might quite rationally dispute. For, if Joan was a

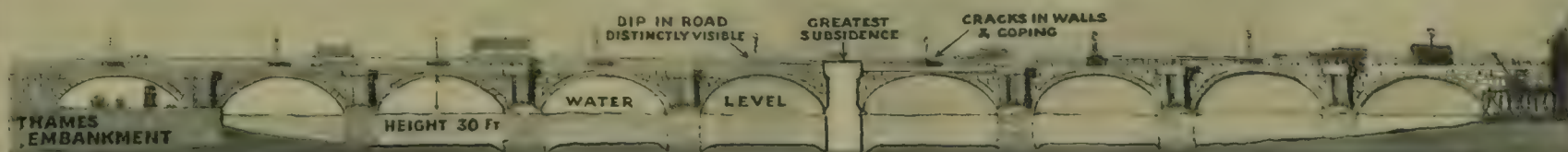
OUR ANAGLYPHS.

The remarkable Anaglyphs printed in "The Illustrated London News" of March 8 and March 29 aroused so much interest that it has been decided to publish others of equal importance from time to time. Readers who have not already obtained an Anaglyph viewing-mask under the conditions printed in our last issue may obtain one mask by filling up the Coupon printed on page 668 of this issue, and forwarding it, accompanied by postage stamps to the value of three-halfpence (Inland), or twopence-halfpenny (Foreign), addressed to "The Illustrated London News," (Anaglyph), 15, Essex Street, London, W.C.2. Although there are no Anaglyphs in this issue, application should be made at once, so as to be ready for the next publication.

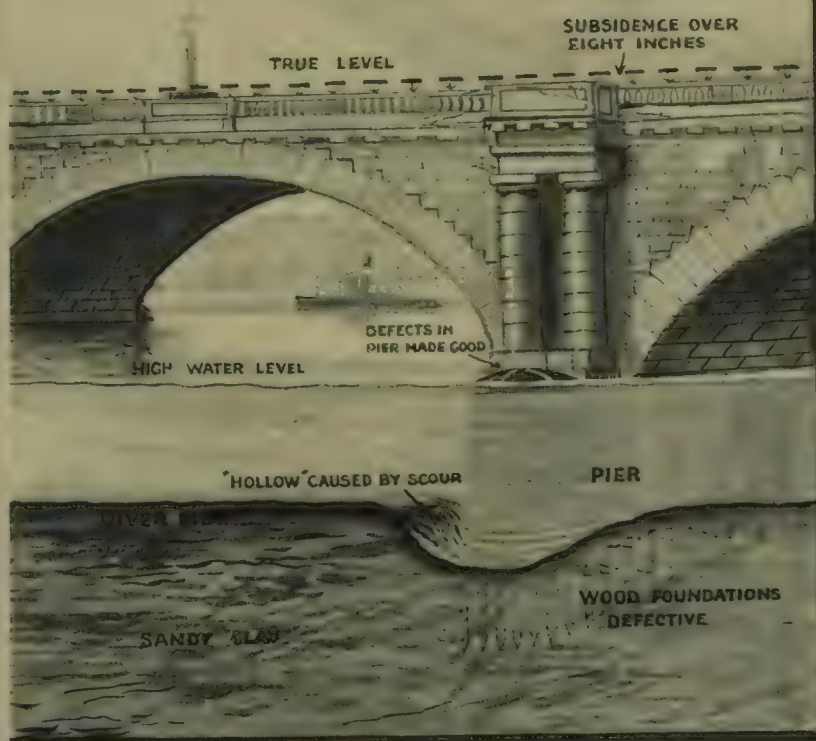
THE WATERLOO BRIDGE CONTROVERSY: CAUSES OF THE SUBSIDENCE.

DRAWN SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY G. H. DAVIS. (COPYRIGHTED.)

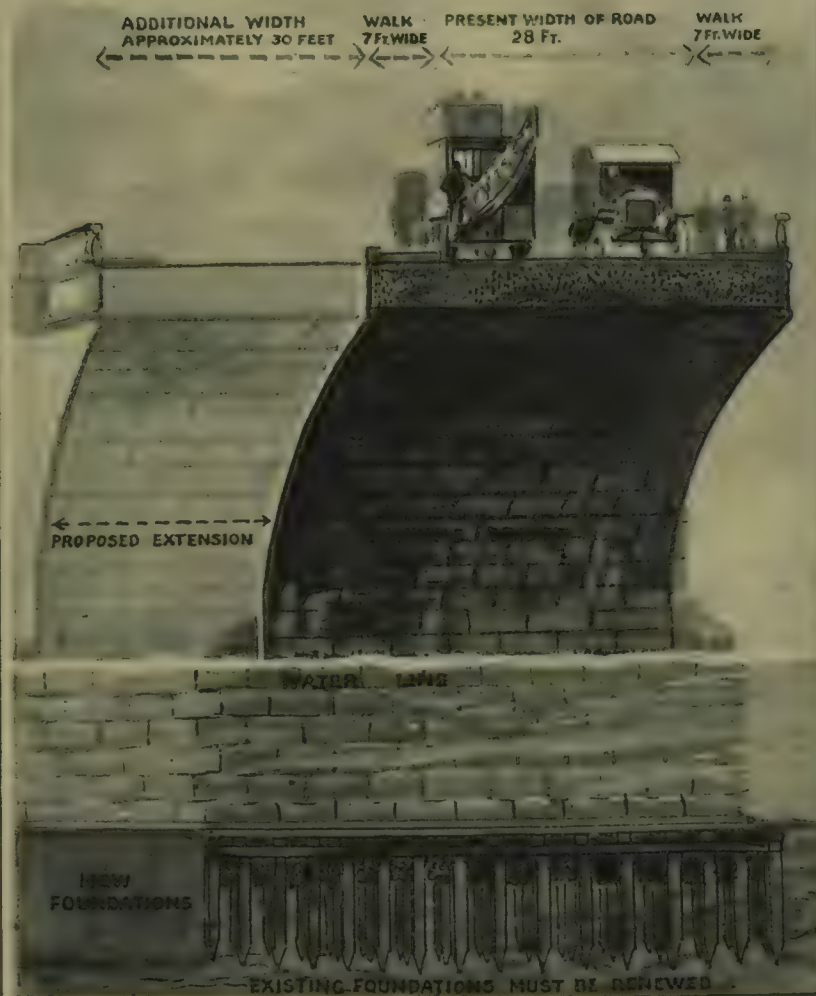
POSITION OF SUBSIDENCE



FOUNDATIONS EXPOSED BY RIVER "SCOUR"



PROPOSED WIDENING



DETAILS OF CONSTRUCTION & FOUNDATIONS.



THE FATE OF "THE FINEST BRIDGE EVER BUILT" NOW IN THE BALANCE: DIAGRAMS SHOWING DETAILS OF THE STRUCTURE OF WATERLOO BRIDGE, WHICH HAS DEVELOPED AN OMINOUS SUBSIDENCE, AND OF THE PROPOSED WIDENING.

The scheme for the reconstruction and widening of Waterloo Bridge (owing to the recent subsidence), at a cost of about £1,000,000, now before the London County Council, has caused acute controversy, in which not only architects and engineers have participated, but men of eminence in art and literature, including Sir Squire Bancroft, Mr. Arnold Bennett, Mr. Frank Brangwyn, Sir Martin Conway, Sir Sidney Lee, and Mr. Bernard Shaw. The bridge was designed by John Rennie, and was opened on the second anniversary of the Battle of Waterloo, June 18, 1817, and has been described by Sir Reginald Blomfield, the well-known architect, as, "from the æsthetic point of view, the finest-bridge ever built." The Improve-

ments Committee of the L.C.C. said in a statement accompanying their report to the Council: "The bed of the river in and towards the centre is composed of gravel, but underlying the gravel is the London clay. . . . The thickness of the gravel bed is relatively small. Under the masonry of the third and fourth piers from the Lambeth side the gravel is only about 9 ft. to 10 ft.; consequently, piles of the length shown on Rennie's drawings would pass right through the gravel and be standing in the London clay. . . . In 1882-84 the late Metropolitan Board of Works expended about £62,000 in laying concrete slabs around the timber platforms with the object of protecting them from erosion or scour."

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A STRANGE AND RARE SPECIMEN FROM THE ANTIPODES IN THE "ZOO" AQUARIUM:
THE AUSTRALIAN LUNG FISH.



MUCH ADMIRER BY THE KING AND QUEEN DURING THEIR PRIVATE VISIT
TO THE AQUARIUM: A MAJESTIC LOBSTER.



FISH DEAR TO THE HEART OF ISAAC WALTON AND HIS DISCIPLES:
A GROUP OF SPOTTED TROUT.



A WICKED-LOOKING CREATURE WHOSE POWERFUL TENTACLES AND CURIOUS
THE AQUARIUM: THE OCTOPUS LURKING

The great Aquarium at the "Zoo," which is declared by those who have seen others to be the finest in the world, was opened to the public for the first time on April 7. By noon over eight hundred visitors had come in, and up to six o'clock the total had reached 4000. Such evidence of the great interest taken in it by the public affords hope that the additional gate-money will pay the heavy cost of upkeep, and help towards a sinking fund for the capital outlay. The Aquarium is open on every week-day, the charge for admission being sixpence on Mondays and a shilling on other days. The King and Queen

THE WONDERFUL NEW AQUARIUM AT THE "ZOO."

(COPYRIGHT), C.N., AND ALPIERI.



WITH SHARP FRONT TEETH, AND WEARING AN EXPRESSION OF GLOOMY
DISILLUSION: THE HEAD OF THE WOLF FISH.



ONE OF THE TURTLE TRIBE WHO ALSO ATTRACTED THE ATTENTION OF THEIR
MAJESTIES: THE HAWK-BILLED TURTLE.



CHANGES OF COLOUR FASCINATED THE KING AND QUEEN WHEN THEY VISITED
IN THE SHELTER OF A ROCK.



IN A LARGE SEA-WATER TANK CONTAINING VARIOUS OTHER FISH, CONGER EELS,
AND KING CHABS: SPOTTED DOG FISH.

"paid a private visit to it on April 1, and were fascinated by the exhibits, more particularly by the octopus, the crabs and lobsters, and the turtles. The King was also greatly interested in the mechanical arrangements for the circulation, filtering, and aeration of the water. Their Majesties congratulated the Council and staff, and declared that the Aquarium was a valuable addition to the Gardens, both from the scientific and popular point of view. On April 5 the Aquarium was formally opened by the Duke of Bedford, President of the Zoological Society, for a private view by the Fellows and their friends.

AT HOME AND ABROAD: A PICTORIAL NEWS BUDGET—

PHOTOGRAPHS BY TOPICAL, I.B., AND THE "TIMES," THAT OF MILLET'S



BAREFOOT RITUAL DANCING IN A NEW YORK CHURCH IN DEFIANCE OF THE BISHOP: EURHYTHMICS ON THE FEAST OF THE ANNUNCIATION AT ST. MARK'S-IN-THE-BOUWERIE.



RESUMING WORK UNDER POLICE PROTECTION AFTER AT WEMBLEY EMPLOYED TO DECORATE THE

INTERESTING EVENTS RECORDED BY PHOTOGRAPHY.

PICTURE BY COURTESY OF THE NATIONAL GALLERY OF SCOTLAND.



BEING THREATENED BY STRIKERS: GIRL ART STUDENTS BUILDINGS OF THE BRITISH EMPIRE EXHIBITION.



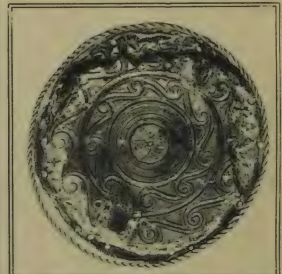
SAVED FROM THE GERMANS AT RHEIMS, AND JUST ACQUIRED FOR THE NATIONAL GALLERY OF SCOTLAND: MILLET'S "LES BOTTELEURS" (THE HAYBINDERS), THE ORIGINAL STUDY FOR THE PICTURE IN THE LOUVRE.



FACED WITH A POLITICAL CRISIS IN SOUTH AFRICA: GENERAL SMUTS, WHO A FEW DAYS AGO ANNOUNCED A DISSOLUTION OF THE UNION PARLIAMENT.



SPONSOR OF THE RENT RESTRICTIONS BILL OVER WHICH THE GOVERNMENT WAS DEFEATED: MR. JOHN WHEATLEY, M.P., MINISTER OF HEALTH (ON THE LEFT).



OF IRISH DESIGN? THE BRONZE REVERSE OF A VIKING GOLD BUCKLE FOUND IN NORWAY—PART OF A RANSOM



MINTED BY AETHELRED THE UNREADY: AN ANGLO-SAXON COIN FOUND IN NORWAY—PART OF A RANSOM RAISED BY MEANS OF THE DANEGELD.



NORWAY'S FINEST EXAMPLE OF VIKING GOLD-WORK: THE OVERSE OF THE BUCKLE (3 IN. DIAM.).



TRIBUTE FROM AETHELRED THE UNREADY TO THE VIKINGS: ONE OF A LARGE NUMBER OF HIS COINS LATELY FOUND IN NORWAY.



ON POINT DUTY BENEATH A LARGE YELLOW UMBRELLA: A BRITISH POLICEMAN IN WHITE TUNIC AND HELMET, ON A PEDIESTAL, REGULATING TRAFFIC IN RANGOON.



WITH HIS PET PANTHER: KING Faisal, who recently read his speech from the throne at the opening of the IRAQ ASSEMBLY.

The Rector of St. Mark's-in-the-Bouwerie, New York, Dr. W. N. Guthrie, has introduced into his services rhythmic dances by barefooted girls, in defiance of Bishop Manning of New York, who has deprived the church of episcopal administration. A ritual dance was performed on Sunday, March 23, in honour of the Annunciation, before a large congregation, including 75 clergy invited to act as a jury. Dr. Guthrie, whose object is to revitalize the Church, denies that such dances are innovations, and claims for them the sanction of ecclesiastical tradition.—The girl art students engaged on painting the Exhibition buildings at Wembley refused to descend from the scaffolding when the strike began, saying that they were professional workers and not concerned with the dispute. The strikers used threats of violence, and the girls had to stop, but they resumed operations next day, when a large force of police appeared on the scene. Later, most of the men started work again.—The National Gallery of Scotland has acquired, through Mr. D. Croll Thomson, Millet's important picture, "Les Botteleurs" (The Haybinders), the original study in oil, painted at Barbizon in 1849, for his larger work now in the Louvre. During the war the house of Millet's daughter at Rheims was seized by the Germans, but the picture, then in her possession, had been safely removed to a cellar at Marles.

near Laon.—On April 7 General Smuts, the Premier of South Africa, announced the Dissolution of Parliament owing to the result of a bye-election. In view of the consequent General Election, the Prince of Wales has postponed his South African tour.—The division on the Rent Restrictions Bill, the Second Reading of which had been moved by Mr. J. Wheatley, Minister of Health, resulted in the defeat of the Government, on April 7, by 221 votes to 212.—On the Bukh Islands near Stavanger, in Norway, have been found some 320 coins, including 160 of Anglo-Saxon origin, all but one minted in the reign of Aethelred the Unready (A.D. 975-1013). He constantly paid large sums, raised by means of the Danegeld, to buy off Viking raiders from Norway and Denmark. There was also found a beautiful buckle, with gold overse decorated in Norwegian filigree, and bronze reverse with a design believed to be Irish. It is considered the finest example of gold-work of the Viking Age that Norway possesses.—At the opening of the Iraq Constituent Assembly at Baghdad, on March 27, King Faisal, dressed in Sherifian robes, read his speech from the throne. He commended the Anglo-Iraqi Treaty, and said that Iraq needed the help of Great Britain and the League of Nations.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY ELLIOTT AND FRY, TOPICAL, LAMBERT (BATH), KEYSTONE VIEW CO., AND PHOTOPRESS.

LONG PROMINENT IN CHESHIRE: THE LATE SIR GEORGE DIXON.



A PROMINENT BANKER: THE LATE MR. W. F. COURTHOPE.



A ROYAL SOCIETY APPOINTMENT: PROF. O. W. RICHARDSON, F.R.S.



NEW ARTS' DIRECTOR FOR BRITISH OPERA: MR. FREDERIC AUSTIN.



EX-HEADMASTER AT OSBORNE: THE LATE PROF. C. GODFREY, M.V.O.

A VISITOR FROM HONG-KONG: MISS MARY HO TUNG.

LIBERAL M.P. FOR WELLS: THE LATE MR. T. B. SILCOCK.



PRINCIPAL OF ST. HUGH'S COLLEGE, OXFORD: THE LATE MISS E. F. JOURDAIN.

INDIGNANT AT BEING ACQUITTED WHILST "HIS GALLANT COMRADES" WERE CONDEMNED: GENERAL LUDENDORFF (5TH FROM LEFT), WITH HERR HITLER (6TH), HIS ASSOCIATE IN THE NATIONALIST REVOLT AT MUNICH, AFTER THE VERDICT.

A WELL-KNOWN DECORATIVE ARTIST: THE LATE MR. G. C. HAITÉ, R.I.



THE NEW ORDER IN SPAIN: KING ALFONSO (LEFT) WITH THE MARQUIS DE ESTELLA AT THE SWEARING-IN OF RECRUITS FOR THE MADRID GARRISON.



ENTERING HER CARRIAGE TO ATTEND THE SWEARING-IN OF RECRUITS IN THE CASTELLANA AT MADRID: THE QUEEN OF SPAIN.

Professor O. W. Richardson, F.R.S., of King's College, London, has been appointed to the third of the research chairs of the Royal Society endowed by Sir Alfred Yarrow, Bt.—Colonel Sir George Dixon had long been associated with public life in Cheshire, where he had been Deputy Lieutenant and Chairman of the County Council. In 1866 he served with the King's Own Borderers against the Fenians in Canada.—Professor Godfrey in 1905 became Headmaster of the Royal Naval College at Osborne, and when it was closed was appointed Professor of Mathematics at Greenwich.—Miss Mary Ho Tung recently arrived in England for the British Empire Exhibition, from Hong Kong, with her parents, Sir Robert and Lady Ho Tung.—Mr. W. F. Courthope was a director of Williams Deacons Bank.—Mr. T. B. Silcock, M.P., was found dead in his bed-room on April 2.

kneeling in an attitude of prayer. He was an architect and had been twice Mayor of Bath.—Mr. Frederic Austin is well known for his work in arranging and conducting the music of "The Beggar's Opera," in which he at one time took the part of Peachum.—Miss E. F. Jourdain had been Principal of St. Hugh's College, Oxford, since 1915, before which she had been Vice-Principal for thirteen years. Under her rule, the College greatly expanded.—The trial of General Ludendorff, Herr Hitler, and their associates for high treason ended on April 1. General Ludendorff was acquitted. Herr Hitler was sentenced to five years in a fortress, but will only have to serve six months, and will then be released on his own recognizances, the rest of the sentence being suspended.—The King and Queen of Spain recently attended the swearing-in of recruits for the garrison at Madrid.

BEATTY'S JUTLAND FLAG-SHIP "SCRAPPED": BREAKING UP THE "LION."

PHOTOGRAPHS BY SPECIAL PRESS.



SPECIFIED FOR "SCRAPPING" IN THE WASHINGTON TREATY AND SO NOT PRESERVED AS A "VICTORY": THE FAMOUS BATTLE-CRUISER "LION" BEING BROKEN UP AT JARROW—A VIEW FROM THE BOW TO THE BRIDGE, SHOWING THE GUN-TURRETS AND CONNING-TOWER DISMANTLED.



THE MOST BATTLE-SCARRED OF BRITISH CAPITAL SHIPS THAT SURVIVED THE WAR: H.M.S. "LION"—WHICH FOUGHT IN THE ACTIONS OF HELIGOLAND BIGHT, THE DOGGER BANK, AND JUTLAND—IN THE HANDS OF THE SHIPBREAKERS—LOOKING TOWARDS THE BOW.

Strong protests were made against the decision to "scrap" the famous battle-cruiser, H.M.S. "Lion," which was Admiral Beatty's flag-ship at Jutland and saw more fighting in the war than any other British capital ship. She was in the action of Heligoland Bight, three weeks after war began; and in the Dogger Bank engagement when the "Blücher" was sunk, she was holed below the water-line. In the battle of Jutland she had one of her turrets blown from her deck, and was only saved from destruction by the heroism of an

officer who flooded a magazine and gave his life to save the ship. It was hoped that the "Lion" might have been preserved as a national monument, like Nelson's "Victory," but the Admiralty pointed out that this was impossible, since she had been specifically mentioned by name in the Washington Treaty as one of the ships to be "scrapped." In our issue of April 5 we gave a photograph of the "Lion" leaving Rosyth (whence she had sailed for Jutland) on her last voyage, to the shipbreakers' yard at Jarrow-on-Tyne.

BOOKS OF THE DAY.

By J. D. SYMON.

TWO books of the week might each have had for epigraph on the title-page Meredith's lines—

Four things greater than all things are:
Women and horses, and power and war.

War alone is explicitly mentioned in the title of one of these volumes, but from that subject power and horses are inseparable; and as the theme of the other book is love, or an important manifestation of love, it is necessarily a book in which women play an important part. These works, founded on the oldest and most universal themes in the literature of the world, cannot fail to appeal to a wide circle of readers.

The appeal, however, will not be quite the same in each case, nor will the books interest the same public. For one—the book on love—is frankly a popular compilation that has some pretensions to be critical, but will not always pass critical muster on certain points of detail; while the other—the story of war—is the work of a scholar whose authority on his subject comes as near finality as fallible human learning may. This hint of the pundit need not discourage or deter the general reader, who is apt to turn away from what he calls the "highbrow" (abominable term), for in this case the "learned Epistemon," as Rabelais would say, "instructs us with lively and vocal documents," from which all suggestion of Dr. Drvasdust has been purged away by the winning fan of a delightful and persuasive literary style.

Here let me digress a little further, and indulge in reminiscence not altogether irrelevant. The name of the author in question, no less than his subject, takes me back to an evening now rather more years distant than I care to count. The scene was the Junior Common Room of a College famous for traditions rather ecclesiastical than military, but at that time it was the home of a later Oxford Movement entirely concerned with secular warfare. These were the early days of the University Volunteers—irreverently nicknamed at the time the "bug-shooters," and held in light esteem for their flaring red coats. The time was to come when they, or their successors, would justify their existence abundantly in the World War. They held on their course smiling, guided and stimulated, at the College in question, by the pioneer of the cyclist corps, the late Professor Cook Wilson, who combined Platonism appropriately enough with enthusiasm for the art of war. He foresaw the time when "our Guardians" would have need, above all things, of military training.

On the evening to which I refer, the warlike philosopher, with the beard like Jove's, had commandeered the Junior Common Room for an entertainment to be conducted by Senior Members of the University; but Juniors were welcome, and they attended in good force, for to many of them the sport afforded provided a new sensation. Professor Cook Wilson was to play Krieg-Spiel with other military enthusiasts. Some part in the game was taken by a fellow of Magdalen, Mr. (now Sir Charles) Oman, author of the book that started me off on this track of personal memories.

I forget the precise details of the problem, but I think the general idea was the advance of an artillery or transport column to a point at a cross-roads, to effect a junction with its main body, before the enemy could come within striking distance of that point. It was a race against time, which the spectators, moving between the two rooms where the opponents had laid out their separate maps and pieces, followed with breathless interest. The scale of the manœuvre seemed large in those far-off days, when strategy had still something of the Waterloo touch, despite the increased range of guns; but, in the light of what has happened since, it looks a tiny enough operation. Motor-transport was then undreamed of, and the column crawled forward at a snail's pace. If my memory serves me, it did not arrive in time. That is now neither here nor there. The point is that in the home of lost causes, during those middle 'nineties, certain farseeing men, by profession Humanists, were awake to those sterner realities which Lord Roberts spent his later years in pressing home on a country largely indifferent. What seemed to many the useless hobby of a few misguided dons is now admitted to have been propaganda of vital national importance.

It was some four or five years after that Krieg-Spiel evening at Oriel that Sir Charles Oman first published his "Art of War in the Middle Ages," which has now been reissued, revised, and greatly enlarged, under the title "A HISTORY OF THE ART OF WAR IN THE MIDDLE AGES FROM THE FOURTH TO THE FIFTEENTH CENTURY" (2 vols.; Methuen; 36s.). The author warns his readers that he has not written a book of annals, but a treatise on the art of war. He makes no claim to have described every normal military incident within his period. But his choice of salient examples is so happy that the account of characteristic strategy, tactics, and military organisation in successive periods has the effect of coherent and continuous history of a wider sort. Many readers will realise, perhaps for the first time, how marvellously the consideration of purely military affairs serves to illustrate and unify the period under discussion, even in its political and social aspects. It provides a common factor and key that one often seeks for in vain in other works dealing with the transition from the later Roman Empire to the Middle Ages.

The period covered by the two volumes is A.D. 378 to 1485, and the record begins with the transition from Roman to Medieval forms in war. The author describes the passing of the Legion, the most characteristic symptom of the period between the middle of the third and the middle of the fifth century. The disappearance of the

Legion was due to the growing supremacy of cavalry. "By A.D. 450 the cavalry was all in all, the foot-soldiery had fallen into disrepute, and the very name of the Legion was almost forgotten." With this account of purely military changes, Sir Charles has interwoven in outline the story of the gradual drawing in of the outer defences of the Empire, as its power declined. Similarly throughout all the successive periods under review, he maintains this substructure of more general history.

He considers the early Middle Ages, the period from Charles the Great to the Battle of Hastings, the Byzantines, the Crusades, down to the Battle of the Marston in 1278, with which the first volume ends. The second volume opens with a discussion of Arms, Fortification, and Siegecraft between 1100 and 1300. The next section gives a most interesting account of the development of the longbow (of Welsh origin), and of the part it played in the campaigns in France and Spain between 1337 and 1396. The rest of the volume is occupied with the introduction of firearms and its effect, together with a detailed examination, in part retrospective, of the military system and wars of the Swiss; the Italian Guelph and Ghibelline struggles, and the often unreal and farcical campaigns—mere manœuvres for position—of the later Condottieri. The final sections of the work deal with Eastern Europe and the Near East (1250-1500), and Western Europe in

BOOKS MOST IN DEMAND AT THE LIBRARY.

FICTION.

- "ANNA NUGENT." By Isabel C. Clarke.
(Hutchinson.)
"CURE OF SOULS." By May Sinclair.
(Hutchinson.)
"EVE AND THE ELDERS." By Winifred Graham.
(Hutchinson.)
"FIR AND PALM." By Elizabeth Bibesco.
(Hutchinson.)
"FOMBOMBO." By T. S. Stribling.
(Nisbet.)
"GERALD CRANSTON'S LADY." By Gilbert Frankau.
(Hutchinson.)
"JANE—OUR STRANGER." By Mary Borden.
(Heinemann.)
"RECOMPENCE." By Robert Keable.
(Constable.)

MISCELLANEOUS.

- "MY WANDERINGS AND MEMOIRS." By Lady Norah Bentinck.
(Fisher Unwin.)
"JOURNAL OF THE HON. EDWARD FOX." Edited by the Earl of Ilchester.
(Butterworth.)
"AN AMBASSADOR'S MEMOIRS." By M. Paleologue.
(Hutchinson.)
"TRUE ADVENTURES OF THE SECRET SERVICE." By Major C. E. Russell.
(Hurst and Blackett.)

In order to give our readers some guide to the popular books of the moment, we have arranged for the Manager of Messrs. W. H. Smith and Son's Library Department to supply us each week with a list of the works most in demand at that library. The volumes are given in order of demand.

the fifteenth century. The documentation of the book will satisfy the precise critical scholar; but it is never allowed to interfere with the flow of lucid narrative which makes the work most attractive even to the layman, who will be delighted in particular with the brief, but always vivid, reconstructions of old battles and the descriptions of tactics and weapons. To these the maps and illustrations are an invaluable auxiliary. Without making any concession to popularity, Sir Charles Oman has made a work of exhaustive historical erudition acceptable to Everyman.

To turn now from war to love. The other book before me is "LOVE LETTERS OF GREAT MEN AND WOMEN," from the Eighteenth Century to the Present Day, edited by C. H. Charles, Ph.D. (Stanley Paul; 12s. 6d.). The subject-matter is undeniably attractive, but I doubt whether love letter upon love letter throughout a whole volume is altogether wooing to the reader who tries to take the book continuously. I have found it a little cloying, despite the diversity of styles and sentiments—diversity sufficient in all conscience, for there are upwards of 150 epistles, more or less impassioned; but the proper and most enjoyable use of the volume is to reserve it for occasional dipping. It would make an excellent bed-book, although now and then pages occur that are more soporific than the best kind of bed-book should be. Some of the greatest of these lovers were amazingly matter-of-fact in their correspondence.

Cynics might refuse to include in such an anthology the letters of married people (married to each other, that is); but there are exceptions. The Brownings, for example, contrived to keep their post-nuptial letters on the high level at which they approached marriage. But they were terribly diffuse. Browning's letter of proposal runs to a thousand words at least. Perhaps the finest love letters—apart from those of fiction—never come to light; and that, after all, is as it should be, for they concern only

two people in the world, and must be to a great extent cryptic to the outsider. There is but one letter in this book that is from first to last the outpouring of passion, a love letter indeed! It is Byron's. But even that moves us very little. It falls far short of Julia's famous letter in "Don Juan." The fictitious love-letter wins.

The playful intimacies and pet names used by Mozart sound atrocious in German, and more atrocious still in any attempted English translation. Heine to his wife seems to use a language of devotion that comes perilously near lip-service, and he descends constantly to commonplace details of ill-health. To Camille Selden he is more affectionately playful, but his fun is still very German, and there is little to suggest the master of the love lyric. What to lovers themselves is precious, tends to appear silly when it is read by the cold eye of a third party.

Mr. Charles has made the daring experiment of attempting to analyse and classify the love letter. He considers, not without justice, although proof is difficult, that love-letter writing is now a lost art. He asks which of our young people of to-day could write a love letter worth keeping. If he had his way he would have classes in all the schools to teach our adolescents "in love with loving" not only how to love, but how to say so. The idea lends itself to amusing speculation. The practical demonstrations in class might be popular were they practicable; but one seems to see them break down in inextinguishable laughter. And the system would necessarily be confined to the co-educational schools. As for the literary side of the instruction, how would so delicate a flower as the love letter escape the blight of the academic?

Imagine a lecture beginning somewhat on this wise: "Yesterday, ladies and gentlemen, we were considering the case of two young people, of whom one (for the sake of argument, the male) is considerably attracted towards the other, obviously the female, while the female has as yet given no sign that the liking is reciprocated. You will remember the line of procedure indicated and the appropriate form of epistle suggested. To-day we are to go a step further, and consider how the girl is to reply to the communication, supposing (a) that she remains quite indifferent to the other's advances; (b) that she is not indifferent, but uncertain of her own heart; and (c) that she returns the affection ardently. In the third instance, it will be necessary to consider the young man's position and obligations minutely, and to instruct him in the most favourable means of approach to the lady's father." By this time, it is to be feared, Cupid would have flown out of the window, and the class would be entirely in the hands of Momus.

No, a policy of *laissez faire* is the only rule for love. The ingenious author's proposal will not do. It is as unsuitable as his attempt to reduce the intangibilities of the perfect love letter to a reasoned system, historical and critical. I am inclined to advise the reader to confine himself to the examples of great love letters quoted. He will find there much entertainment, or, as Kai Lung would say, many agreeable Half-Gong Strokes of Gravity-removing devoid of Inelegance.

The translations often leave something to be desired, and once at least the actual mistranslation is surprising. When we find the title of Béranger's famous lyric of Bohemian Paris, "Le Grenier," given in English as "Garner," we suspect a too casual and trusting use of the dictionary. Thackeray's charming version of the poem would have kept Mr. Charles right, and would have directed him safely upstairs to "The Garret."

The ideal and intangible treatment of love (in close connection, by the way, with war of the civil order) finds an excellent and rather unusual example in a little novel—in effect, a long short-story—"STAR OF EARTH," by Morris Dallett (Heinemann; 7s. 6d.), the work of an American writer, who knows how to be strong without those violences of language and crudities of method which discount so many otherwise praiseworthy efforts of his young compatriots. It is a tale of action and yet of contemplation, not perfect in expression, but still in its final result nearer to dream-life than to reality.

It is the story of a young merchant seaman, a simple yet imaginative creature, Max Lantern, victimised by cunning and callous rascals. In the port of Laragan, Max finds himself caught in the toils of a revolution, and is sent ashore to rescue the daughter of the murdered President. It is no business of his, not even in the line of his duty, but he accepts the situation, and, in strange bewilderment, does what he can, at the cost of his life. It is a tense, hot little drama, full of subtle characterisation of many nationalities, and bizarre in its delineation of passion—often almost bafflingly elusive, but never aimless. It is romance set in the modern key; a book of curious originality and one it would be a loss not to read.

Among recent works of fiction worth noting are the following: "THE CATHEDRAL FOLK" (John Lane; 7s. 6d.), by Nicolai Lyeskov, a Russian contribution to the fiction of the Minster, recently so much discussed; "ACCORDING TO THEIR DESERTS," by Cherry Veheyne (Collins; 7s. 6d.), a book that marks further progress in an author who is making a reputation; and "THE COAST OF FOLLY," by Coningsby Dawson (Hutchinson; 7s. 6d.). Mr. Dawson's vogue in America has never, curiously enough, found its counterpart in this country, on which he has claims, for, although strongly influenced by American methods, he is an Englishman, and a Merton man at that. Perhaps his new book will mark a turning point.

A TRIUMPH OF GOLF GENERALSHIP: THE LADIES' VICTORY AT STOKE.

PHOTOGRAPH BY S. AND G.



AFTER THEIR MATCH: MRS. ALAN MACBETH AND MISS MOLLIE GOURLAY (R.), WITH MR. O. C. BRISTOWE AND MR. BERNARD DREW.



MISS JOAN STOCKER AND MISS CECIL LEITCH (R.), WITH MR. T. A. TORRANCE AND CAPTAIN A. G. PEARSON, WHOM THEY DEFEATED.



MR. BERNARD DREW, MISS GLADYS BASTIN, MISS D. R. FOWLER, AND MR. E. NOEL LAYTON DISCUSSING THE SITUATION.



WITH MRS. ALAN MACBETH: MRS. WETHERED, THE MOTHER OF MISS JOYCE WETHERED.



WITH MR. R. H. DE MONTMORENCY AND MR. ROGER WETHERED, WHOM THEY DEFEATED: MISS DORIS CHAMBERS AND MISS JOYCE WETHERED (R.).



WITH MR. G. RUSSELL, MRS. G. RUSSELL, AND MR. A. RUSSELL: MRS. CAUTLEY (WITHOUT HAT), WHO WAS THE "HEROINE OF THE DAY."

For the first time, the result of the annual Ladies v. Men match at Stoke Poges resulted in a victory for the feminine golfers, and the triumph has been described as one of logical and courageous strategy. The odds given by the men were the usual half, but the ladies, having always lost the match when taking these strokes at the odd holes, decided to have them at the evens, and to play the Foursomes before lunch instead of after. The result of this arrangement was that in the morning the ladies won by three matches to two. In the afternoon Mrs. Cautley may be described as the heroine of the day, for, with nine out of

the ten singles played, the men were one ahead in the singles. Mrs. Cautley was one down to Mr. C. G. Osborne at the fifteenth, and there was a stampede to watch the end of the match. She won the sixteenth and seventeenth, thus becoming one up and "locking the door" for the men; and the eighteenth provided a thrilling finish, as Mrs. Cautley had to hole a putt of a yard and a-half in order to halve the last hole and win the match for the feminine players—a feat which she "pulled off" like a brave golfer. Thus the Ladies won by 8 points to 7.

NEW TREASURES FROM ITALY'S CLASSIC SOIL.

By Dr. Thomas Ashby, D.Litt., F.S.A., Hon. A.R.I.B.A., Director of the British School at Rome.

[The following article is a continuation of that in our last issue, where Dr. Thomas Ashby described recent discoveries of ancient tombs near Rome, on the Via Appia and the Via Triumphalis.]

ANOTHER five or six miles along the same road (the Via Triumphalis, to the north of Rome), we reach the site of the famous Etruscan city of Veii. Most people will have heard of the Temple of Apollo which came to light there a few years back, with the splendid life-size statue of the god in terra-cotta (part of a group representing the theft of the sacred stag of Apollo by Heracles, while Hermes, and perhaps Artemis, watch the scene). From such a statue, as has already been pointed out, we can form a very good idea of the statues which adorned the great Temple of Jupiter on the Capitol at Rome, which, we are told, were the work of one Vulca, an artist of Veii, and belonged to the same period. And fragments of the architectural decoration of the temple have come to light also—some of the fine *antefixæ*, as they are called—the ridge tiles with heads in relief which came along the lower edge of the sloping roof. The heads show two types of the river-god Achelous (Figs. 15 and 17) and two types of Medusa (Fig. 16), both of which are shown in the photographs (on page 644), besides a head of Silenus (not illustrated here).

Other remains of Veii have also been investigated of recent years—notably those on the acropolis of the city, the so-called Piazza d'Armi, which is separated from the rest of the site by a narrow neck. Here remnants of a gate and part of the defensive wall have been brought to light. The gate (Figs. 2 and 3) had originally one opening, 9½ ft. wide; but two others were added later. Still later, in Roman times, they were closed. The citadel was then no longer occupied by dwellings, and a part of it was certainly used for burials. It has not been possible to excavate by any means the whole area, and the most prominent building that has come to light is still the large elliptical cistern (Fig. 4)—if so it be; others conjecture that it is the lower part of a huge hut used for some public purpose—which was found by previous excavation in 1913.

Before we go further afield, it would be well to speak of what has been done and found in other places in the environs of Rome. At Ostia, the ancient port of the city, situated on the left bank of the Tiber, and not far even now from its mouth, work is being actively continued. The most interesting discovery from a historical point of view has been the finding of the original nucleus from which the city developed. This was, as excavations have now shown, a rectangular fort measuring some 210 by 140 yards. Two of its four gates lie under the Decumanus, the main street of the town of the imperial period, and their foundations have been laid bare. The gate towards Rome has three openings, one behind the other. The other two gates lie under the foundations of the two principal temples of the later town, the lofty Capitolium (generally known as the Temple of Vulcan,* but erroneously), and a newly discovered but much destroyed building, which may be the Temple of Rome and Augustus (Fig. 7). Fragments of its architectural decorations in marble have been brought to light; but its massive base has been robbed of the stone walls which once carried the external colonnades.

Of the modernity of the domestic architecture of Ostia I have already spoken in *The Illustrated London News* of Jan. 28, 1922.

The Alban Hills, so prominent a feature in the southward view from Rome, were a favourite place

of residence in ancient days, and the vineyards which now clothe their southern and western slopes conceal the remains of many a country house of classical times. These buildings were decorated with marble columns and wall linings, and adorned with fine works of art, sometimes, though rarely, the original works of Greek sculptors. More often a Roman of moderate means would content himself with a copy; but these are often of considerable merit and interest, inasmuch as they may bring back to us some lost work of a Greek master.

Thus, not long ago, was found in a vineyard below Aricia, an ancient country house, in the domestic chapel of which stood a colossal statue (Fig. 14) of Artemis, 9½ ft. high, not shown here as the huntress, but in a far more stately form clad in dignified draperies falling to the feet. It is probably copied from a work of Pheidias, the sculptor of the Parthenon: the body has distinct affinities in type to the famous statue of Athena which stood within the sanctuary, while the head is the replica of a type represented by the so-called Hera Farnese, now in the museum at Naples.

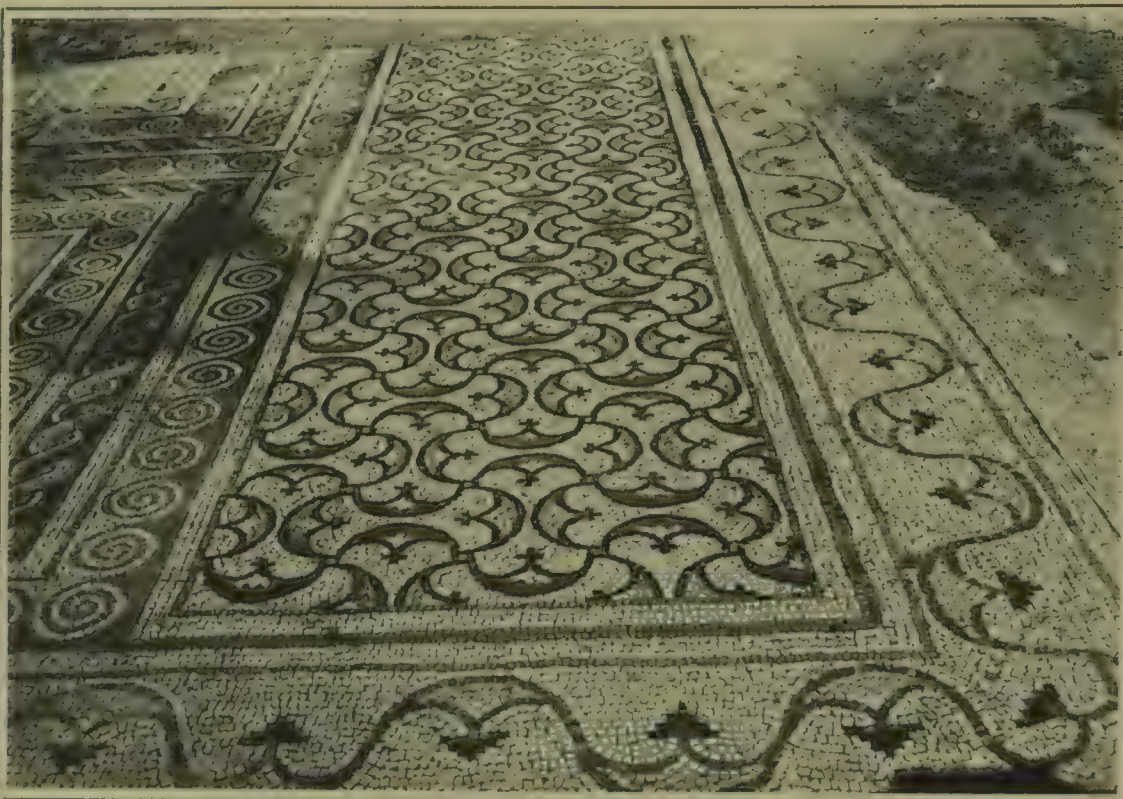


FIG. 1.—WITH GAULISH SHIELDS (PELTÆ) AS A DECORATIVE DESIGN: PART OF A MOSAIC PAVEMENT FOUND IN A ROMAN VILLA OF THE SECOND CENTURY A.D., NEAR VERONA.

Photograph by Courtesy of Dr. Thomas Ashby and the Italian Department of Antiquities.

The villas belonging to the emperors, and, above all, the colossal villa constructed by Hadrian below Tivoli, were even more magnificent. The site of this great villa now belongs entirely to the Italian Government, and a certain amount of excavation has recently been undertaken, while more still remains to be done. An interesting series of baths (Figs. 9 and 10) adjacent to the so-called Hall of the Philosophers and the Teatro Marittimo, has recently been cleared. A large rectangular swimming-tank was found, with a portico of grey granite columns on three sides, and a dressing-room on the fourth: on this side stood two rather large columns which, as the photographs show, have been re-erected. Adjacent is a series of large rooms which could be heated by hypocausts (the well-known Roman method of heating by hot air) to a considerable temperature. To this was added the heat of the sun's rays, a factor of no little importance (the Romans seem to have been aware of their curative properties), for the exposure is towards the south and west, and the windows, which we must suppose to have been glazed (or the heating would have been futile), are large and numerous. The window-frames were probably heavy, and the panes, whether of glass, of talc, or of selenite, proportionately small. In the church of S. Sabina, window-frames of plaster, with panes of selenite, belonging to the sixth century, were found some years ago.

Numerous discoveries have been made in other parts of Italy, though a good many of them do not lend themselves readily to illustration, owing to the fact that the remains found are not preserved to any great height. It is difficult to overestimate the advantages that will accrue to archaeology, in the matter of discovery and of publication, from a more extended use of aeroplane photography. The fine work of

Mr. O. G. S. Crawford in this field has already produced important results in our own country, notably in the case of Stonehenge (See *The Illustrated London News*, Aug. 18, 1923).

The discovery of some fine mosaic pavements at Negrar di Valpolicella, near Verona, seems, however, to claim special attention. They were found in a Roman villa belonging to the end of the second century after Christ; and the large pavement of the principal room, which has been laid bare, is interesting in design (Fig. 11). The meaning of the central panel has not yet been made out, but the panels which surround it (two of which are missing) represent Cupids driving two-horse chariots in a race in the circus. At each end is a panel (Fig. 1), with Gaulish shields (*peltæ*) used as a decorative motive. The execution falls behind the design to some extent—this is an even more prominent feature in Roman mosaics found in Britain, where the local workmanship leaves much to be desired in this respect.

From the islands comes news of discoveries of a far earlier period. The fortified plateau of the Giara di Serri, in the centre of Sardinia, has already been studied in 1909-10, and near the little church of S. Maria della Vittoria a temple enclosing a sacred well had been found. An open-air shrine, belonging to a still earlier stage of the Bronze Age, has now been brought to light. It was a small rectangular structure with two altars on one side of it. Within it were found numerous small figures in bronze (Figs. 12 and 13), which were votive offerings. They had originally been placed on the benches round the interior, but were torn from their places and thrown down before the building was set on fire, as it appears to have been after the capture of the place by some hostile tribe.

Among the more interesting representations we may note the figure of a fox (Fig. 12), and a group of three doves (Fig. 13). The deity worshipped here is unknown, but was probably akin to the Zeus of

the primitive Greek cults, who was worshipped on the mountains and was lord of the winds and thunderbolts.

Near the open-air shrine were several other circular buildings, and in one of them an altar with a bronze votive axe was discovered. The interest of these remains of the early worship of Sardinia is very great, especially in view of the parallels with Ægean, and especially Cretan, cults, which appear to be recognisable.

Excavations have also been made on the citadel of Selinus, in the south of Sicily, on a hill overlooking the sea (Fig. 18). It was found to have been largely occupied by dwellings between 409 and 250 B.C. The famous Greek temples have all been laid low by an earthquake, and no doubt the houses shared the same fate. Their internal arrangements may be seen in the photographs (Figs. 18 and 19). They were not grouped according to a fixed plan, but their arrangement was largely dictated by pre-existing buildings which were in great part demolished before being incorporated in the new constructions. These earlier buildings go back to the best period of Greek architecture (the sixth and fifth centuries B.C.). They were mostly of a sacred, or at least of a public, character, and are remarkable for the regularity of their construction. The houses of the Hellenistic period, on the other hand, are of a poor and mean character.

It will be seen that the classic soil of Italy has not failed to yield a good harvest of interesting and important discoveries; and any advance in our knowledge of the centre of the ancient world, and the chief source of our own civilisation, it is hardly necessary to say, is much to be welcomed.

* Fig. 4 shows this temple on the right, a building which may be the Curia, or council chamber, in the centre, and on the left a courtyard and surrounding shops, already illustrated in *The Illustrated London News*, Jan. 28, 1922.

A CITADEL, SHOPS, AND BAR: ROMAN DISCOVERIES AT VEII AND OSTIA.

DRAWING AND PHOTOGRAPHS BY COURTESY OF DR. THOMAS ASHBY AND THE ITALIAN DEPARTMENT OF ANTIQUITIES.

THE ACROPOLIS OF VEII



FIG. 2.—WHERE NEW EXCAVATIONS HAVE BEEN MADE (SHOWN IN FIG. 3): VEII, AN ETRUSCAN CITY CONQUERED BY ROME—A PLAN OF THE CITADEL, SEPARATED BY A NARROW NECK.



FIG. 3.—RECENTLY EXCAVATED ON THE ACROPOLIS (CITADEL) AT VEII: REMAINS OF A GATEWAY AND DEFENSIVE WALLS, BUILT OF MASSIVE SQUARE BLOCKS OF STONE.

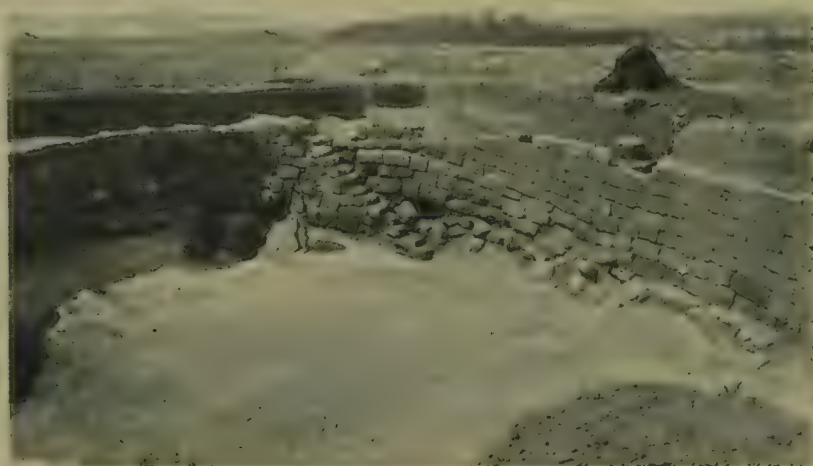


FIG. 4.—THE MOST PROMINENT BUILDING FOUND ON THE CITADEL AT VEII: AN ELLIPTICAL UNDERGROUND STRUCTURE GENERALLY BELIEVED TO HAVE BEEN A CISTERN.



FIG. 5.—THE SCENE OF THE MOST INTERESTING DISCOVERY AT OSTIA: THE SO-CALLED TEMPLE OF VULCAN (RIGHT) BENEATH WHICH HAVE BEEN FOUND TWO GATES OF THE ORIGINAL FORT.



FIG. 6.—WITH A WALL-PAINTING ABOVE SHOWING (LEFT) A VEGETABLE ON A PLATE: A ROMAN REFRESHMENT BAR AT OSTIA.



FIG. 7.—NEWLY DISCOVERED AT OSTIA: MARBLE FRAGMENTS OF A MUCH-RUINED BUILDING, POSSIBLY THE TEMPLE OF ROME AND AUGUSTUS.



FIG. 8.—WITH SHOPS OPENING ON A COURTYARD: A MASSIVE BRICK BUILDING AT OSTIA, TYPICAL OF ROMAN COMMERCIAL ARCHITECTURE.

Interesting discoveries have recently been made on the Acropolis, or citadel, of the Etruscan city of Veii, as described by Dr. Thomas Ashby in his article on page 642, in which he enumerates the latest results of excavations in various parts of Italy, as well as in Sicily and Sardinia. Veii, on the river Cremera, was one of the oldest and most powerful cities of Etruria, and was for several centuries a thorn in the side of Rome, from which it was distant only about twelve miles. In the early period of the Roman Republic there was almost continuous fighting between the two cities for some 350 years, until Veii was

at last captured, after a long siege, by the great Dictator, Camillus, in 396 B.C., and became incorporated into the Roman polity. The wonderful excavations at Ostia, revealing the great seaport of ancient Rome at the mouth of the Tiber as vividly as those of Pompeii, have frequently been illustrated in our pages, notably in our issues of March 22 last (with an article by Professor Halbherr), March 15 (a double-page air view of the whole site), January 28, 1922 (with an article by Dr. Ashby) and June 3 of the same year. The reference figures of the above illustrations correspond to those in Dr. Ashby's article.

ROMAN BATHS, MOSAIC, STATUARY; AND BRONZE AGE WORK OF SARDINIA.

DRAWING AND PHOTOGRAPHS BY COURTESY OF DR. THOMAS ASHBY AND THE ITALIAN DEPARTMENT OF ANTIQUITIES.



FIG. 9.—ON THE SITE OF THE EMPEROR HADRIAN'S GREAT VILLA AT TIVOLI: BATHS RECENTLY EXCAVATED, WITH A LARGE RECTANGULAR SWIMMING TANK.



FIG. 10.—WITH TWO COLUMNS RE-ERECTED: ANOTHER VIEW OF THE ROMAN BATHS, HEATED BY HYPOCAUSTS, EXCAVATED AT HADRIAN'S VILLA BELOW TIVOLI.

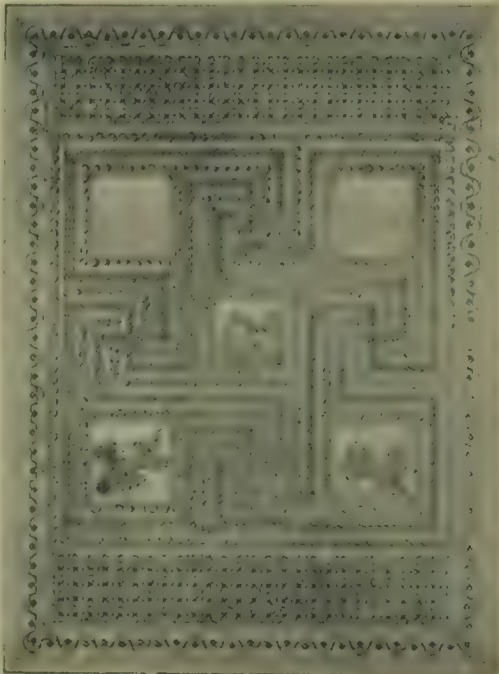


FIG. 11.—SHOWING (IN TWO LOWER PANELS) CUPIDS IN A CHARIOT RACE: A SECOND-CENTURY ROMAN MOSAIC PAVEMENT NEAR VERONA.



FIG. 12.—BRONZE AGE ART IN SARDINIA: A SMALL BRONZE FOX AS A VOTIVE OFFERING FOUND IN AN OPEN-AIR SHRINE.

FIG. 13.—FOUND IN A SARDINIAN SHRINE (APPARENTLY BURNT BY ENEMIES) OF THE BRONZE AGE: A GROUP OF THREE BRONZE DOVES.



FIG. 14.—PROBABLY COPIED FROM PHEIDIAS: AN ARTEMIS (9 FT. HIGH) FROM ARICIA.



FIG. 15.—THE RIVER-GOD DEPRIVED OF ONE OF HIS HORNS BY HERCULES: A HEAD OF ACHELOUS—A RIDGE TILE FROM VEII.



FIG. 16.—THE SNAKE-HAIRED GORGON WHOSE LOOK CHANGED PEOPLE INTO STONE: A HEAD OF MEDUSA ON A RIDGE-TILE FOUND AT VEII.



FIG. 17.—ANOTHER HEAD OF ACHELOUS FROM THE TEMPLE OF APOLLO AT VEII: THE RIVER-GOD WHO BECAME A BULL.

An interesting account of the various archaeological discoveries in Italy and Sardinia, represented by these photographs, will be found in Dr. Thomas Ashby's article on page 642, where the reference figures correspond to those of the illustrations. The most ancient objects shown above are the two Bronze Age figures found in a shrine in Sardinia, where, as Dr. Ashby mentions, the early forms of worship show affinities with the Minoan cults of Crete. The colossal statue of Artemis (Diana) was found among the Alban Hills near Aricia, and is a valuable copy from one of the masters of Greek sculpture. Greek mythology is

recalled by the heads of Achelous and Medusa found at Veii. Achelous was the god of the river of that name, the largest in Greece, and was regarded as the representative of all fresh water, as Poseidon (Neptune) represented the sea. Legend tells that Achelous fought with Heracles (Hercules) for the hand of Deianira, but was overcome. He then took the form of a bull, but was again conquered by Heracles, who deprived him of one of his horns. According to Ovid, it was this horn which became the "horn of plenty." Horns are shown, it will be noted, in both the above heads of Achelous.

GREEK HOUSES OF 2500 YEARS AGO: NEW DISCOVERIES IN SICILY.

PHOTOGRAPHS BY G. LO CASCIO, NATIONAL MUSEUM, PALERMO. BY COURTESY OF DR. THOMAS ASHBY.

FIG. 18.—WHERE THE EARLIER BUILDINGS DATE BACK TO THE FIFTH AND SIXTH CENTURIES B.C., THE BEST PERIOD OF GREEK ARCHITECTURE: THE SEA-COAST CITADEL OF SELINUS, IN SICILY, WHOSE FAMOUS GREEK TEMPLES WERE ALL DESTROYED BY EARTHQUAKE.



FIG. 19.—SHOWING THE INTERNAL ARRANGEMENTS OF ANCIENT GREEK HOUSES, WITH STONE STEPS LEADING TO THE UPPER FLOORS: EXCAVATIONS ON THE CITADEL OF SELINUS, FOUND TO HAVE BEEN LARGELY OCCUPIED BY DWELLINGS BETWEEN 409 AND 250 B.C.

As Dr. Thomas Ashby mentions in his account (on page 642) of recent discoveries in Italy, Sicily, and Sardinia, the excavations at Selinus revealed the fact that the ancient citadel, overlooking the sea, had been largely occupied by dwellings between 409 and 250 B.C. Some of the earlier buildings, however, date back to the fifth and sixth centuries B.C., or about 2500 years ago. At some period both the houses and the Greek temples for which the city was famous were laid low by earthquake. It is interesting to trace in the above photographs the

internal arrangements of the houses, whose general disposition was not regular, but was largely determined by pre-existing buildings incorporated in them. Selinus, which stands on the south-west coast of Sicily, was in former times one of the most important towns in the island. It was founded in 628 B.C. by Dorians from Megara Hyblæa, an earlier Greek colony on the east coast, and soon attained great prosperity. In 409 B.C., however, it was taken and sacked by the Carthaginians, who killed or sold into slavery most of its inhabitants.

A LIGHT BLUE TRIUMPH IN THE BOAT RACE: BEFORE AND AFTER.

PHOTOGRAPHS BY C.N., L.N.A., KEYSTONE, AND PHOTOPRESS.



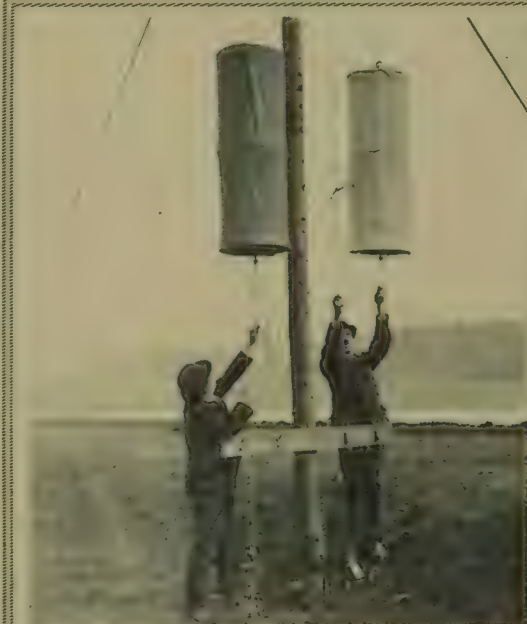
NOT GREATLY DISTRESSED: THE VICTORIOUS CAMBRIDGE CREW AT MORTLAKE AFTER THE FINISH OF THE UNIVERSITY BOAT RACE, WHICH THEY WON BY $4\frac{1}{2}$ LENGTHS IN THE FAST TIME OF 18 MIN. 41 SEC.



ROWED OUT: THE DEFEATED OXFORD CREW AT MORTLAKE AFTER THE FINISH OF THE UNIVERSITY BOAT RACE—THE SEVENTY-SIXTH OF THE SERIES, OF WHICH OXFORD HAS WON FORTY AND CAMBRIDGE THIRTY-FIVE, WITH A DEAD-HEAT IN 1877.



A RACING "EIGHT" AS A BALL-ROOM DECORATION ON BOAT RACE NIGHT: OXFORD'S TRAINING BOAT ENTERING A WINDOW OF PRINCE'S RESTAURANT IN PICCADILLY.



HOW THE PROGRESS OF THE RACE WAS SIGNALLED: HOISTING THE DARK AND LIGHT BLUE EMBLEMS.



CAMBRIDGE WINS THE TOSS: MR. T. D. A. COLLET (ON LEFT), PRESIDENT, C.U.B.C. CHOOSES THE SURREY SIDE.



OXFORD'S AMERICAN STROKE LOOKING DEPRESSED AFTER DEFEAT: MR. W. P. MELLEN (MIDDLESEX SCHOOL, CONCORD, U.S.A., AND BRASENOSE) IN A CROWD AT MORTLAKE.

The seventy-sixth University Boat Race, rowed on April 5, resulted in an unexpectedly decisive victory for Cambridge by $4\frac{1}{2}$ lengths. Cambridge won the toss, and chose the Surrey side. At the end of the first minute Oxford were leading by a few feet, but Cambridge soon drew ahead, and gradually increased their lead throughout. The Oxford boat contained six old Blues, including the cox; while Cambridge had only one, their President, Mr. T. D. A. Collet. The names of the crews, as seen in the two upper photographs from left to right, were as follows (old Blues being marked by an asterisk):—Cambridge: Messrs. J. A. Brown (cox), A. B. Stobart (stroke), C. R. M. Eley (7),

T. D. A. Collet (6), G. H. Ambler (5), L. Elliott-Smith (4), J. A. Macnabb (3), J. S. Herbert (2), and G. E. G. Goddard (bow). Oxford: *G. D. Clapperton (cox), *W. P. Mellen (stroke), G. E. G. Gadsden (7), *J. E. Pedder (6), *G. J. Mower-White (5), R. E. Eason (4), W. T. Godden (3), *P. R. Wace (2), and *P. C. Mallam, President of the O.U.B.C. (bow). In the evening the Cambridge crew dined at the Bath Club, and the Oxford crew at the New University Club. At Prince's Restaurant in Piccadilly the ball-room contained the actual boat in which Oxford had done much of their training. Our photograph shows it being lifted through a window.

CAMBRIDGE DO THE SECOND BEST TIME ON RECORD: THE LAST STRETCH.

PHOTOGRAPH BY SPORT AND GENERAL.



WITH OXFORD (IN THE FOREGROUND) TOILING IN THE WAKE OF CAMBRIDGE. AND FOUR LENGTHS BEHIND: THE CREWS JUST AFTER PASSING BARNES BRIDGE TOWARDS THE END OF THE UNIVERSITY BOAT RACE.

Rowing conditions were excellent on the day of the Boat Race. The weather was fine, and the wind favoured the crews nearly throughout the $4\frac{1}{4}$ -miles course from Putney to Mortlake. It was expected that a good time would be made, as the water was smooth and the tide was coming up very fast. This expectation was not disappointed, and Cambridge accomplished the very fast time of 18 min. 41 sec., which had only once been surpassed—in 1911, when Oxford covered the course in 18 min. 29 sec. In only two other years has the race been rowed

in less than 19 minutes—by Oxford in 1893 and by Cambridge in 1900. This year Cambridge were much the lighter crew, but they were well balanced and kept beautifully together with a long steady stroke, as the above photograph shows. The Oxford crew, whose superior weight had been expected to tell, disappointed their supporters and were not up to their previous form. On passing Barnes Bridge for the last stretch of the race, Cambridge led by four lengths, which they increased to $4\frac{1}{2}$ at the finish.

THE WORLD OF SCIENCE.

CONCERNING ELEPHANTS.

By W. P. Pyecraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

WHEN one starts to talk of elephants, one is certain of sympathetic listeners, for all of us, young and old, have a soft place in our hearts for these great, uncouth-looking beasts. We love to read stories of their almost uncanny intelligence, and of the recklessly magnificent charges they will occasionally make upon over-daring hunters; while, for the children at any rate, no visit to the "Zoo" is complete without an elephant ride, and a visit afterwards to the elephant-house, where nuts and buns can be thrown into the curiously triangular mouth, widened for the purpose by the uplifted trunk.

To some people all elephants are "much of a muchness"; but most of us know that, as a matter of fact, there are two distinct species now living—the Indian and the African. The first named has relatively small ears and a portentously high forehead; while the second has enormous ears and a conspicuously receding forehead. But there are yet other external features by which the two species can be distinguished. The trunk, for example, in the African species looks rather as though it were made up of a series of broad rings, while its circular tip is provided with two short, finger-like processes; wherein it differs from its Indian cousin, in which there is but one of these finger-like extensions arising from the upper surface of the rim. The partition which divides the aperture of the tube which he thrusts

in length; while its fellow weighed 135½ lb., and measured 8 ft. 3 in. in length. This disparity in length and weight between the two tusks is not unusual.

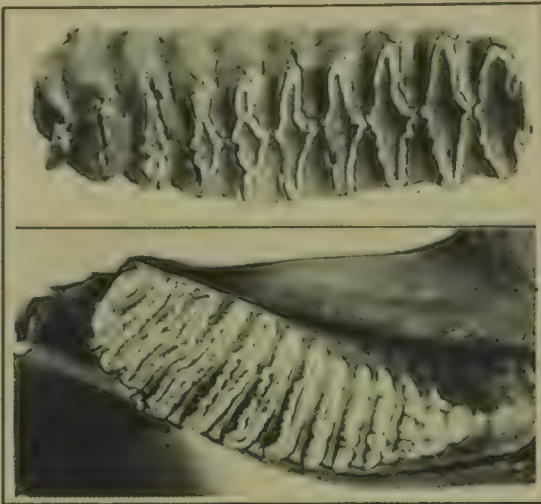


FIG. 5.—"A" FOR AFRICAN (ABOVE) AND "I" FOR INDIAN (BELOW): "GRINDERS" OF THE TWO SPECIES OF ELEPHANTS COMPARED.

In the "grinder" (molar tooth) of an African elephant the ridges look roughly like the letter A with an inverted A beneath, while in that of the Indian elephant they resemble the letter I. These ridges provide the crushing mechanism for breaking-up food, acting like the roughened surface of a mill-stone.

These tusks, as everybody knows, are the source of our "ivory." No other animal produces a tooth-substance of this peculiar quality. Those who possess ornaments or billiard balls of reputed "ivory" can easily test their genuineness by looking for the curious "engine-turning" pattern, which will be found wherever the exposed section has been taken approximately at right angles to the long axis of the tooth. This pattern recalls that seen on the back of a watch.

That tusks from different parts of Africa possess distinctive characteristics of their own is a fact well known to ivory merchants and brokers, and it would, no doubt, be possible to distinguish the various sub-species, or geographical races, now recognised by systematists, on this evidence alone. But tusks, being valuable commercially, seldom find their way into museums, and thus it is that attention was called, some years ago, to the fact that the ear might be used with equal facility.

Always, in the African elephant, of great size, it was pointed out that no less than eleven distinct types of ears could be distinguished, each characteristic of a definite area. An important feature of the ear in this connection is the point, or "lappet," formed by the

a whole, and likewise in regard to its relative size. The four most diverse types are respectively presented by the West African, or South Cameroons race, in which this organ is nearly oval in shape (Fig. 1); by the Addo Bush, or East Cape race, in which they present a square form (Fig. 2); by the Masai elephant, in which they are relatively small and form an almost equilateral triangle (Fig. 3); and by the Abyssinian, or Sudan race, in which they are very large, and form a long and acutely pointed triangle (Fig. 4).

The Abyssinian or Sudan elephants possess the largest ears of all, measuring as much as 6 ft. 5 in. in vertical height. The more usual size is round about 4 ft. 5 in. in vertical height, and 3 ft. across. But it would be wearisome to enter into minute details as to the precise measurements of the ears of these numerous races; suffice it to say that these differences of shape and size in the various races appear to be correlated with differences in the general form of the body and the relative sizes of the tusks. Why are the ears of the African so huge, while those of the Indian species are so small, at least relatively? So far no explanation of these conspicuous differences has been attempted. Before this question can be satisfactorily answered, some "Nature study" enthusiast must live laborious days in African and then in Indian jungles, minutely watching the manners and customs of these great beasts as they live their daily



FIG. 1.—WITH THE EAR ALMOST OVAL IN SHAPE: A TYPICAL HEAD OF THE WEST AFRICAN OR SOUTH CAMEROONS ELEPHANT.

forward to timorous children, in order that they may place therein some dainty morsel, answers to the partition which forms the nostrils in all other animals, including ourselves. But the trunk, as a whole, is not, as some suppose, the equivalent of the "nose": it is this, and something more; for it is formed partly of the nose and partly of the upper lip, which has become drawn out to form the base of the trunk. There is, of course, another version of how the elephant got his trunk, but not even the distinguished author of that version would, we feel certain, insist on our acceptance of his interpretation. But this by the way. That trunk is a very singular organ. So much so, indeed, that it is exceedingly doubtful whether even the wisest of the men of science would ever have suspected its presence if we had no evidence of the existence of elephants save from the bones of fossil species, for there is nothing in the structure of the skull which would afford even an inkling of so curious an organ. Finally, the Indian elephant has five nails on the hind-feet, while the African species has but three.

After the trunk, perhaps the most striking feature of the elephant is the pair of tusks which guard each side of the base of the trunk, through the flesh of which they emerge. These answer to our second pair of "front teeth," and in the African species may attain to a prodigious size. The largest of such teeth on record is, I believe, that in the British Museum of Natural History, which weighs 238 lb., and measures 10 ft. 2 in. long. Its fellow, which unfortunately the Museum does not possess, is reported to have been of the same approximate size. These tusks were those of an animal killed in East Central Africa. A pair of remarkably fine tusks were taken from an animal killed somewhere about 1905, on the White Nile. One of these weighed 159½ lb., and measured 7 ft. 11 in.



FIG. 2.—WITH THE EAR ALMOST SQUARE: PART OF THE HEAD OF A BRITISH EAST AFRICAN ELEPHANT IN LORD ROTHSCHILD'S MUSEUM.



FIG. 4.—WITH A VERY LARGE EAR, FORMING A LONG AND ACUTELY POINTED TRIANGLE: THE HEAD OF THE SUDAN OR ABYSSINIAN ELEPHANT.

lower extremity, which varies greatly in shape in the different races; but there is also a large amount of local variation in regard to the contour of the ear as



FIG. 3.—WITH THE EAR RELATIVELY SMALL, AND FORMING AN ALMOST EQUILATERAL TRIANGLE: THE HEAD OF A NORTH-EAST RHODESIAN ELEPHANT IN THE BRITISH MUSEUM OF NATURAL HISTORY.

life in fancied security against their greatest enemy, man.

Now a word as to the great molar teeth, which are sometimes found wrongly labelled in local museums. One can distinguish between those of the African and Indian species at a glance (Fig. 5). In the last named the hard, upstanding ridges which distinguish the grinding surface of the tooth take the form of a series of elongated loops, fancifully compared to the letter "I" for Indian. In the African species these ridges recall a pair of "A's" placed together by their bases. These markings afford valuable aids in determining the teeth of fossil elephants. Thus the teeth of the extinct "Mammoth" were of the Indian type, while those of the straight-tusked elephant (*Elephas antiquus*) which once roamed about "Our England" were of the African type. When a large series of such teeth, belonging to a number of distinct species, are examined, however, the matter is by no means so simple, and this because the various types show a bewildering number of intermediate forms.

Why is it that the Indian elephant cannot approach his African cousin either in the matter of the size of his ears or his tusks? Even in the matter of size he is inferior; for African elephants over 11 ft. at the shoulder have been killed. But even such as these are mere pigmies compared with the Chatham elephant, discovered when digging trenches during the war. This animal, which is soon to be exhibited in the British Museum, stood just 20 ft. at the shoulder! A learned man once showed, conclusively, on mechanical grounds, that no elephant could ever have exceeded 12 ft. in height. It is never wise to prophesy until you know.

MIRA CETI AS OUR SUN: WHAT ITS RECENT EFFULGENCE WOULD MEAN.

DRAWN BY SCRIVEN BOLTON, F.R.A.S. THE WELL-KNOWN ASTRONOMER-ARTIST. (COPYRIGHTED.)



IF THE EARTH WERE A PLANET OF THE EXPLODING STAR, MIRA CETI: A BOMBARDMENT OF POISONOUS GASES, BELIEVED TO HAVE CAUSED THE STAR'S RECENT REVIVAL IN BRIGHTNESS, BURNING UP TERRESTRIAL LANDSCAPE.

"Mira Ceti," writes Mr. Scriven Bolton, "a star in the constellation Whale, which attracted attention last year by an increase in brightness, has again recently exhibited a similar revival. Astronomers think that its light fluctuates because a crust is forming on its surface. Pressure becomes so great that the imprisoned gases break through with exploding violence, and more light is emitted. This star is rapidly dying down, and is not now as hot as the sun. But it is so vastly superior in size that, if the earth were as near to it as it is to the sun, our globe would be a charred, lifeless world, without air or oceans, and bombarded by hydrogen fumes. It is by chance

that the earth enjoys such an equable temperature. The sun, indeed, is very dependable. Think what would happen if every now and then its heat were suddenly increased twenty or thirty fold! Mira Ceti has probably a gaseo-liquid interior. Its outer layers are composed of titanium oxide and hydrogen. Many people are disappointed when told that not a vestige of life exists on any one of the fixed stars. All are gaseous or gaseo-liquid with heat. Some have temperatures of 20,000 degrees C. Life might be found on the tiny dark bodies supposed to circle round many stars, just as the sun is attended by the earth and planets."

ELEPHANTS IN BRAHMIN RITES: A PROCESSION OF THE INFANT VISHNU.



BEARING IN A RICH PALANQUIN THE IDOL OF BALAJI, OR INFANT GOD VISHNU: A GORGEOUSLY CAPARISONED ELEPHANT IN THE ARAT CEREMONY AT COCHIN, MALABAR, THE MOST IMPRESSIVE RITE IN SOUTHERN INDIA.

This interesting and picturesque photograph was supplied to us by Professor Keshavlal L. Oda, of Bahauddin College, Junagad, who in some explanatory notes dealing with the subject says: "The Konkon Brahmins from far and near foregathered at Cochin, on the Malabar coast, to take part in the 'Arat' religious ceremonial. Their tutelary deity, Balaji, or infant god Vishnu, is carried in a palanquin through the principal thoroughfares lined with dense

crowds of Hindu worshippers. The Arat ceremonial, which lasts for a week, is the most impressive function in Southern India. The idol of the god was borne on a richly caparisoned elephant to be installed in a sanctuary situated in the centre of a lake. The income of the shrine runs into millions, from which, among other things, a fully equipped high school is endowed." The elephant carrying the sacred image is evidently the one seen on the right

A NOSE-RINGED BRIDE; AND A CRAWLING WIDOW: PAPUAN CUSTOMS.

PHOTOGRAPHS SUPPLIED BY TOPICAL.



SHOWING THE BRIDE ADORNED WITH A PROFUSION OF NECKLACES, HEAD-BAND, EAR-RINGS, NOSE ORNAMENT, AND ARMLETS DECORATED WITH GRASSES: A PICTURESQUE BUT SIMPLE WEDDING CEREMONY IN NEW GUINEA.

Continued.]

There she is shut away all the time in a house, and, should she have occasion to go out, she must choose a time when no one is about, and even so she must crawl on the ground on all fours like an animal, and be completely covered from head to foot with tapa cloth." The same posture is sometimes assumed by brides. Describing a wedding at Wakatimi, Mr. A. F. R. Wollaston writes, in his "Pygmies and Papuans" (Smith, Elder): "The bride, who arrived from another village by canoe, crawled on her hands and knees from the water's edge to the village, a distance of about 100 yards, and most of it through mud. . . . It appears that a man may take a wife from his own village or from a village in the same district; thus a Wakatimi man may take a wife from Obota or Periepia, and a Parimau man from Kamura. There were two women at Parimau who were said to come from Wakatimi, but whether they had been voluntarily exchanged or were the spoils of war we were not told."

THESE unique photographs of marriage and mourning customs in New Guinea were taken during a remarkable cruise round the world in a 64-ton motor-yacht, the "Speejacks," by Mr. and Mrs. Albert Y. Gowan, of Cleveland, Ohio. "The wedding ceremony," says a note on the upper photograph, "consists of the groom calling for his bride and taking her to the home he has prepared for her. They are by this considered united." On the subject of Papuan mourning customs we read in Mr. Henry Newton's book, "In Far New Guinea" (Seeley, Service): "The widow lives in seclusion, shut up in the house until at least the first death-feast is over, and then she probably goes off to live in some rough shelter outside the village, until the time of seclusion is passed. Another woman, a near relative of the husband, will be with her most likely to see that she does her duty in showing respect for the dead. In Collingwood Bay, the seclusion of the widow is even more strictly observed.

[Continued above.]

THE EXIGENCIES OF WIDOWHOOD IN NEW GUINEA: A WIDOW, ENVELOPED IN TAPA CLOTH, CRAWLING ON ALL FOURS, ACCORDING TO THE CUSTOM THAT FORBIDS HER TO SHOW HER FACE OR WALK ERECT FOR SIX MONTHS AFTER HER HUSBAND'S DEATH.

THE MOST WONDERFUL PHOTOGRAPH OF CHARGING ELEPHANTS EVER PUBLISHED—EXCLUSIVE TO "THE ILLUSTRATED LONDON NEWS": FACE TO FACE WITH A MENACING PHALANX OF AFRICAN GIANTS AT TWENTY YARDS.



"THE SUPERB BULL ON THE RIGHT, MOVING SLIGHTLY AWAY FROM THE LINE OF ATTACK, THE ONE NEXT TO HIM ALSO EDGING OFF, THE COW (THIRD FROM RIGHT) HEAD ON, DETERMINED AND AGGRESSIVE, MAKING STRAIGHT FOR THE INTRUDER": AN AMAZING IMPRESSION OF AN INTENSE MOMENT—"ADVANCING ELEPHANTS IN THE LORIAN SWAMP."

No photograph of big game in their native wilds has ever equalled this wonderful picture of a herd of African elephants charging, taken by Mr. Marius Maxwell, who in his stalking uses no shelters, blinds, perches, or any other artificial aids. He was accompanied on this occasion by Mr. James Hugh Barnes. In the dramatic description of the encounter given on another page, we read: "Suddenly he heard from his companion the quiet warning, 'Maxwell, they're coming,' and the whole seven moved forward into the open, straight for the camera. A second photograph was taken, and Mr. Maxwell went on focussing. The great beasts were striding forward. Again the warning from Barnes—the word, 'Coming,' and, as the aggressive cow moved up for the photographer, Mr. Maxwell took the third photograph (reproduced above) at barely twenty yards' distance. There was now no avoiding action with the rifle. . . . The photograph gives an amazing impression of an intense moment. The superb bull on the right, moving slightly away from the line of attack, the one immediately next to him, also edging off, the cow, head on, determined and aggressive, making straight for the intruder, the others on the left, less set on attack, the huge ears, the expressionless masks, the air of placid imperturbability, the varying postures of trunks and tusks, all offer an immense wealth of detail for study." We may add that, on our "World of Science" page in this number, Mr. W. P. Pycraft compares the African and the Indian elephant, and gives interesting details regarding variations in the shape of the ears of several types of African elephants found in different parts of that continent.

FROM FIRE-WALKING TO HEAD-HUNTING: STRANGE SOUTH SEA CUSTOMS.

PHOTOGRAPHS SUPPLIED BY TOPICAL.



"FIRE-WALKING" AT BEQUA: WHITE-HOT STONES (OVER A FURNACE) ON WHICH NATIVES WALK WITHOUT APPARENT INJURY—A VERY RARE CEREMONY THAT IMPRESSED THE PRINCE OF WALES.



FUNERAL RITES IN A SOUTH SEA ISLAND: A GROUP OF MOURNERS SEATED IN A SEMI-CIRCLE, WITH A BIER FOR THE CORPSE IN THE BACKGROUND.



WITH "STROKE" SEATED AND THE REST OF THE CREW STANDING ON THE GUNWALES: WARRIORS OF GERMAN NEW GUINEA, DESCRIBED AS "HEAD-HUNTERS."



AN ORCHESTRA CONSISTING SOLELY OF DRUMS, LARGE AND SMALL: A NATIVE BAND IN THE ADMIRALTY ISLANDS, OFF NORTH-EAST NEW GUINEA.



WHERE "SHAVING" IS A PAINFUL PROCESS PERFORMED BY PULLING OUT THE HAIR WITH TWO STICKS: A NEW GUINEA BARBER, ADORNED WITH EAR-RINGS AND NECKLACE, OPERATING ON A "CUSTOMER."



WITH NET-BAGS HUNG FROM HER HEAD CONTAINING HER BABY (IN FRONT) AND THE FRUITS OF HER DAY'S WORK (BEHIND): A NEW GUINEA WOMAN.

Like those on page 651, showing a bride and a widow of New Guinea, these photographs of native life in the South Seas were taken by Mr. and Mrs. Albert Y. Cowan, of Cleveland, Ohio, during a cruise round the world in their motor-yacht, the "Speejacks." A note on the "fire-walkers" of Bequa says: "For eight hours stones are heated over a furnace built in a hole dug in the ground. When the stones have been brought to a white heat, the natives form in a column and walk placidly over them. Their feet afterwards are unmarked. The ceremony has been performed only eight times in twenty-eight years, and was last done (before the demonstration for the 'Speejacks' party) for the Prince of Wales. No one but a native can approach the stones nearer than 25 ft. because of the terrific heat. The

ceremony so impressed the Prince, it is said, that he had it investigated by scientists, who, however, could not solve the mystery." A description of a native funeral is given by Mr. Henry Newton in his book, "In Far New Guinea." "The body," he writes, "is dressed in its best ornaments and feathers. . . . The grave is lined with leaves and small branches, a sleeping-mat is laid in the bottom . . . ornaments and cooked food are placed in the grave." Of shaving methods the same writer says: "The happy possessor of a looking-glass holds this in front of him and amuses himself pulling out the hair with a sharp shell or stone and the nail of his thumb. . . . If he has no glass, he must get his friend to shave him in the same way. . . . When your friend has so barbered you, you return the compliment for him."

THE MEDICINE-MAN: FIGHTING "WERI KUBUMBA" AND THE GHOSTS.

"THE BAGESU AND OTHER TRIBES OF THE UGANDA PROTECTORATE." By JOHN ROSCOE.*

WHATEVER his fee—goats and pots of beer, cow, fowl, elephant-tusk, or meat of sacrifice—the medicine-man of ghost-ridden Uganda was very much of a general practitioner. Assistant midwife and director of midwives, watcher over the ceremonial prescribed for twins, wielder of the knife at the initiation of the boys, blesser of seeds and of hunters, caller-down of rain, exorcist of spirits, taker of auguries in times of illness and at the coming of death, purifier of warriors who had killed, surgeon in the day of battle, and detector of thieves, he had a full and exciting life.

The risks he ran were few, for, even if he failed, he was feared: no Basabei would curse him by the rainbow; the Bagesu might threaten and beat him, carry off his goods and fire his hut when the mantle of the weather-prophet fell from him and disclosed his nakedness; but he would always be forgiven and have the confiscated chattels returned to him, with presents by way of interest.

His gains were substantial. With the Basabei it was reckoned: 2 cows = 1 woman; 10 goats = 1 young bull; 20 goats = 1 cow; 15 fowls = 1 male goat; 20 fowls = 1 female goat; 5 rats = 1 bunch of plantain; 10 rats = 1 basket of grain of about 20 lb.

Only if he were a *Basizi* of the Busoga did he lurk in danger of being burnt to death, for the *Basizi* did evil. "They were said to come by night and dig up dead bodies from which they made medicine. They sprinkled this on gardens and cursed the place and people. When the owners of a garden found that such magic had been used, they left the place in terror and it was allowed to become waste. The *Basizi* were also said to be able to make fire by clapping their hands. Thus the whole population of a village might be made to flee from the place, which soon became a wilderness."

Ordinarily, he was both specialist and G.P. As specialist he would be visited; as G.P. he would visit. In each case, patients seem to have been a little "shy," even as they are in the civilisations of to-day. "When a man fell ill of some minor complaint, his wife might treat him. . . . if the illness increased, the wife summoned the man's relatives. If they thought it necessary they called in a medicine-man and gave him a goat that he might by an augury find out the cause of the illness and how to deal with it." The first thing to be determined was the precise cause—the creator (*Weri Kubumba*) or a ghost. The "cure" varied. "Should the augury indicate that the illness was due to the god *Weri*, a goat and two long branches of a tree were brought to the house in which the sick man lay. The branches were planted outside near the door to form a resort or shrine for the god, and the goat was offered to him beside them. . . . When a ghost was causing illness, a bull was brought and killed near the man's house, and the medicine-man examined the entrails. The body was presented to the ghost, which was told to come and eat it; after which the medicine-man and his followers carried the meat to a distance where they ate it, for the members of the sick man's family might not touch it lest they should contract the illness.

"When a woman was ill, the husband called in a medicine-man who demanded a fowl or a goat for the augury. If he decided that the illness was caused by a ghost which had taken possession of the woman, he killed an animal, cooked some of the meat, and with it tempted the ghost to leave the patient. If this did not succeed he proceeded to more vigorous methods, and tried to frighten the ghost by threats or to smoke it out by burning herbs, wool, or feathers. He invariably planted before the door of the house two trees or reeds in which the ghost could take up its residence when it had left the patient. Offerings of

beer and food for the ghost were placed beneath these trees from time to time. . . .

"When the medicine-man found by augury that magic was the cause of illness, he proceeded to discover the guilty person, and advised the relatives to call together the members of the clan and the culprit that they might come to an agreement. A cow was killed and the people ate a sacred meal, adjuring the magic-worker to remove his spell. When he had been persuaded to do so, possibly by the payment of an animal or by the settlement of some dispute, the illness could be treated with ordinary remedies.

"Should a man die under the influence of magic, his relatives held the magic-worker responsible for the death and would kill him in revenge."

it into the powder and rubbed it into the incisions. A small hut was built near and the patient laid in it, after which it was set on fire. A strong man was deputed to stand near, and as soon as the patient was in danger of burning, he was snatched out. By this time the ghost was supposed to have fled from the fire."

Much of the other work of the "doctor" was at least as curious. Amongst the Bateso, "robbery was not common, but there were certain men who were known to be expert thieves, and who were hired by others to steal for them. They took auguries by the *ngato* leathers to find out where and how to do the required work, and were often tracked afterwards by their foot-prints." There is the "medico" giving aid to the miscreant. With the Busoga, he functioned on the side of the State. "Auguries for discovering a theft or other crime were often taken by means of *ngato* leathers, which were pieces of leather, nine in number, made of thick cowhide, and measuring five inches by three. The medicine-man threw these along a strip of leather, and by their position read his augury. The office was hereditary and each man taught his skill to his son, who succeeded him."

More legitimate was the surgery as performed by medicine-man or clansman. In the case of the Busoga, both acted. "A wounded warrior was nursed by some male relative. Some members of the tribe had attained to great surgical skill and treated wounds and broken bones with success. Wounds in the head from stones were common, and the medicine-men were expert at removing the splinters of bone, after which the wound was dressed with pounded herbs."

In the same rank may be put the midwifery, with its different practices; the bleeding by cupping; the blistering; the provision of healing and soothing drugs; and, possibly, the making of those poisons which enabled the hunters to secure game for the food that was vital to them, although it cannot be gainsaid that the toxins were also employed in war. "The poison used was a very virulent one, and they stated that a wounded animal rarely managed to go more than a few hundred yards before it died. The poison was extracted from the tree *Kyetit*, the bark being specially valuable, though the roots and branches also contained it. The parts were pounded to pulp and boiled until the water became thick, when it was rubbed on the spears and arrows."

Least harmful of all duties was the fashioning of amulets, as the Bakyiga knew it. "A man would pay as much as a large sheep for one. They were made from wood or horns of sheep or antelope; and herbs and other ingredients, which had been blessed by the medicine-man who made them, were put into them. They were worn on the neck, arms, and legs to ward off illness, attack of wild animals, and every other evil to which man is subject."

So much for the medicine-man and his methods as set down by Canon Roscoe in this third part of the report of the Mackie Ethnological Expedition to Central Africa; and it must be understood that the phase I have chosen to quote from is but one of many. "The others are every bit as valuable, as throwing light on primitive peoples who are passing, or, if not actually dying out, are becoming so involved in Europeanised civilisation that before long they must be lost in the pattern woven by the pioneers from lands strange to them. It is well that so skilled and so devoted an observer should have recorded his impressions and the knowledge he has gained. None can fail to enjoy his book; although a few—reading, more particularly, the details of the initiation ceremonies of boys and girls—will note it as "for adults only." By doing so, they will simply acknowledge its status: Science cannot call a spade an agricultural implement!

E. H. G.

DIANA. The praises of his Mistress.

in-certaine Sweete Sonnets.

By H. C.



LONDON,
Printed by I. C. for Richard
Smith: and are to be sold at the
VVest doore of Paules.

1592.

MARKED "FOR 4d." BY A FORMER OWNER, AND RECENTLY SOLD FOR £2700: THE ONLY KNOWN COPY OF HENRY CONSTABLE'S "DIANA" (PRINTED IN 1592), FROM THE BRITWELL LIBRARY—THE TITLE-PAGE.

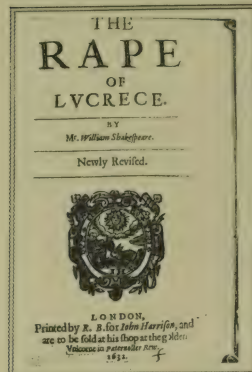
During the sale of the Britwell Library at Sotheby's, the only known copy of "Diana—The Praises of his Mistress," containing 23 sonnets by Henry Constable, published in 1592, was bought by Dr. Rosenbach for £2700. In the top right-hand corner of the title-page, here reproduced, will be seen the words "for 4d.," probably inscribed by a former owner of the book and representing the price he paid for it. It was purchased by the founder of the Britwell Library for £9 12s. at one of the Heber sales some ninety years ago. Other illustrations of the Britwell sale appear on a double-page in this number.—[By Courtesy of Messrs. Sotheby, Wilkinson and Hodge.]

That was with the Bagesu—the Bagesu, whose custom it was to eat their dead—and it was much the same with the other tribes and clans. The Basabei medicine-man sacrificed goats and fowls and puffed beer over the patient's head, chest, and back, saying to the ghost: "There is your fowl. Go into that!" He who was of the Busogas consulted fetishes and treated accordingly. The Bakyiga sprinkled grain, watching how it fell and spread, and noted the shapes taken by the watered powder of leaves of herbs. The Bambwa had a drastic method: "If . . . the ghost was of a hostile class . . . the medicine-man killed a fowl, allowing the blood to flow over various medicines which he had brought and spread in front of the sick man. He then proceeded to make incisions in the flesh of the sick man's chest, arms, legs, and back and, powdering some of the medicines which had an irritating effect in the palm of his hand, he spat on his thumb, dipped

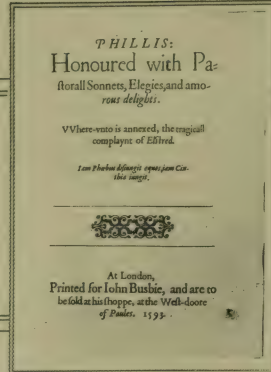
* "The Bagesu and Other Tribes of the Uganda Protectorate." The Third Part of the Report of the Mackie Ethnological Expedition to Central Africa. By John Roscoe, M.A., Hon. Canon of Norwich and Rector of Ovington, Norfolk; formerly of the Church Missionary Society. Illustrated. (University Press, Cambridge; 20s. net.)

TEN BOOKS THAT FETCHED NEARLY £10,000: TREASURES

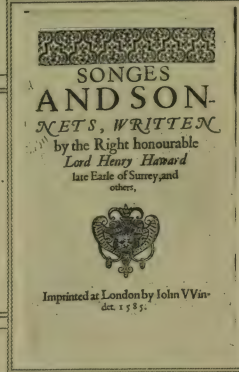
BY COURTESY OF MESSRS. SOTHEBY.



SOLD IN 1800 FOR 15s., AND NOW FOR £160: SHAKESPEARE'S "RAPE OF LUCRECE"—ONE OF 5 KNOWN COPIES OF THE 7TH EDITION, 1811.



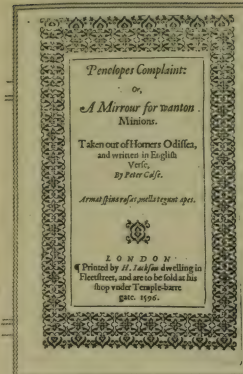
SOLD FOR £100: T. LODGE'S "PHILLIS HONOURED WITH PASTORAL SONNETS," (1593)—ONE OF FOUR KNOWN COPIES.



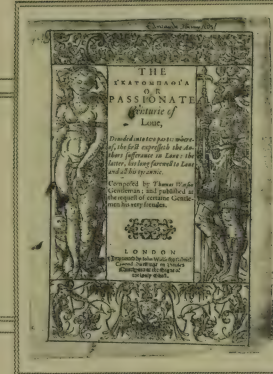
SOLD FOR £740: "SONGES AND SONNETS," BY HENRY HOWARD, EARL OF SURREY—A RARE COPY OF THE 7TH EDITION, 1585.

IN THE BRITWELL SALE THAT REALISED CLOSE ON £78,000.

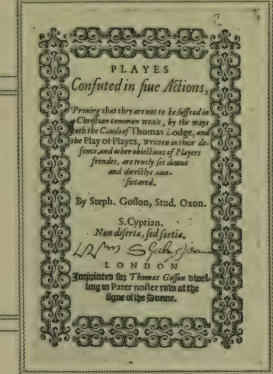
WILKINSON AND HODGE.



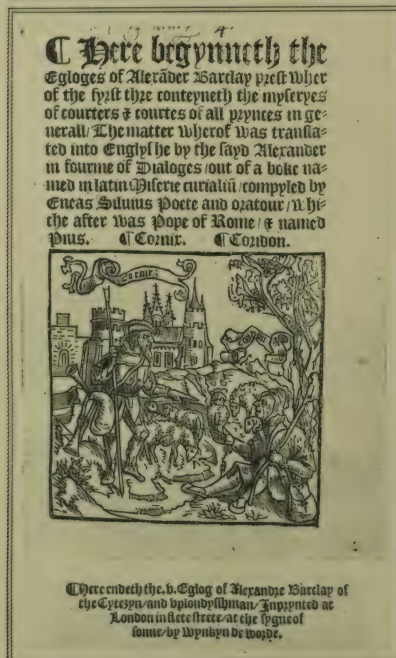
SOLD FOR £770: "PENELOPE'S COMPLAINT," BY PETER COLSE—A VERY RARE COPY OF THE FIRST EDITION, PRINTED IN 1596.



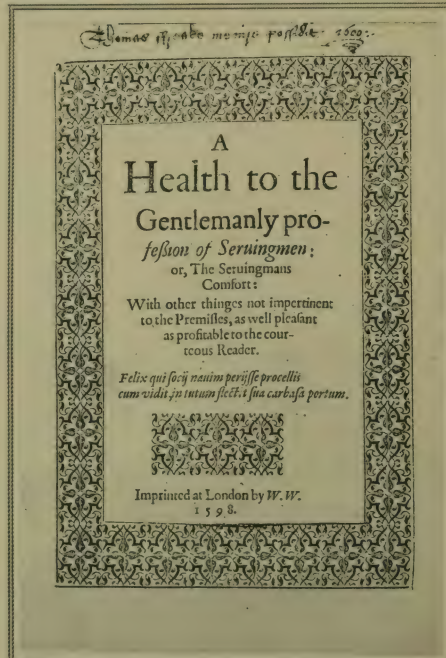
SOLD FOR £710: THOMAS WATSON'S "PASSIONATE CENTURY OF LOVE" (1582), FROM WHICH SHAKESPEARE BORROWED IN "LUCRECE."



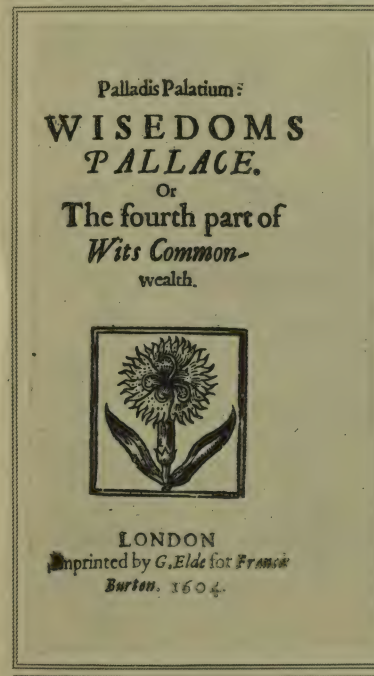
SOLD FOR £550: GOSSON'S "PLAYES CONFUTED IN FIVE ACTIONS," BEARING SHAKESPEARE'S SIGNATURE, APPARENTLY FORGED BY IRELAND.



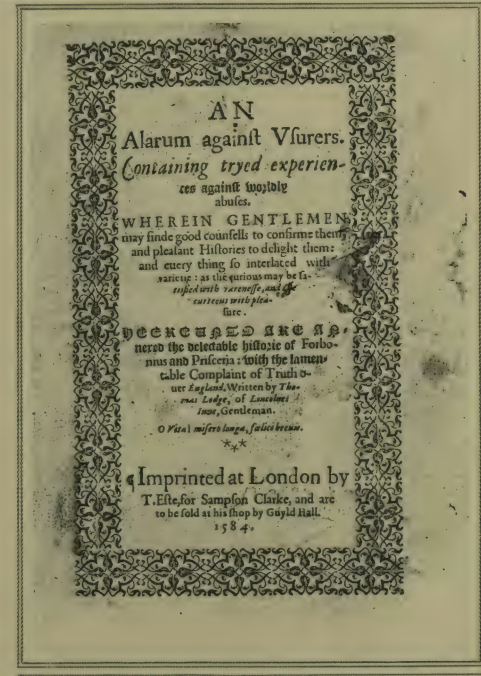
SOLD FOR £100: ALEXANDER BARCLAY'S "ECLOGES," AND "FIFTE ECLOG"—TITLE-PAGE OF FORMER, AND (BELOW) IMPRINT OF LATTER.



SOLD FOR £910: "A HEALTH TO THE GENTLEMANLY PROFESSION OF SERVING MEN" (1598), CONTAINING AN ANECDOTE USED IN "LOVE'S LABOUR'S LOST."



SOLD FOR £860: W. WREDDNOT'S "PALLADIS PALLATIUM: WISEDOMS PALLACE" (1604), FOUND IN AN outhouse AT LAMPORT HALL.



SOLD FOR £790: "AN ALARM AGAINST USURERS," BY THOMAS LODGE (1584), ONE OF THE ONLY TWO COPIES KNOWN (THE OTHER BEING IN THE BODLEIAN).

The five days' sale at Sotheby's (from March 31 to April 4) of a further selection of rare books (850 lots in all) from the famous library formerly at Britwell Court, Burnham, and owned by Mr. S. R. Christie-Miller, realised the unexpectedly large total of £77,684. This exceeds by about £14,000 the total reached for the portion of the library that was sold last year. Out of the total of the sale just concluded, no less than £63,392 was paid by Dr. A. S. W. Rosenbach, of New York, who bought the principal treasures, including most, if not all, of those illustrated above. Our photographs show the title-pages of ten of the volumes which brought some of the highest prices, and the sums paid for these ten alone amount to £9810. It was notable that any connection with Shakespeare greatly enhanced the value of a book. Thus the copy of his "Rape of Lucrece" (1632) was bought by Dr. Rosenbach for £1860. It had formerly belonged to George Stevens, the Shakespearean editor, and at his sale in 1800 it fetched only fifteen shillings.

It was bought at Heber's sale, in 1833, for £4 12s., and thence it passed into the Miller library at Britwell. Thomas Watson's "Passionate Century of Love" also has a Shakespeare interest from the fact that the seventy-seventh poem in the book was the origin of a passage on Time in "The Rape of Lucrece." Again, Shakespeare's debt to "A Health to the Gentlemanly Profession of Serving Men" for an anecdote in Act 3, Scene 1 of "Love's Labour's Lost," sent up the price of the former work. The signature "Wm. Shakespeare" on the title-page of Gosson's "Playes Confuted in Five Actions" is stated in the sale catalogue to be "apparently one of Ireland's forgeries." Nearly all the books in the sale were acquired by Mr. Miller, who founded the Britwell Library, at prices that rarely exceeded £20 or £30, during the first half of the nineteenth century. On page 653 we give the title-page of the book that fetched the biggest price in the recent sale—a unique copy of Henry Constable's "Diana," bought by Dr. Rosenbach for £2700.

The World of the Theatre.

By J. T. GREIN.

THE MAN AND HIS MEDIUM.

THE man is the critic. The medium is his paper. And when I speak of these twain I must always think of the delightful French minor philosopher, Alphonse Karr, who in his genial way has uttered so many golden words that will live as long as the French language. One of them he uttered during a political crisis, when the Government fell in consequence of the persistent enmity of a newspaper—or rather, its proprietor, who no doubt vowed vengeance for thwarted aspirations of office. When the Cabinet fell, Karr simply said: "*Un journal, c'est un monsieur*"; and that embraced the question in a nutshell.

How true that word is to-day! How it applies to the Press of the whole world! It is a man's power behind the paper that makes public opinion. But what may have escaped Karr, and, if he had thought of it, might have added a foil to his diction, is the inversion of his pronouncement. In journalism—apart from the man who owns and dictates the paper—it is not the man who makes the medium; it is the medium that makes the man. In other words: *Un monsieur, c'est son journal*; and, more than to any other brother of the craft, it applies to the musical and dramatic critic.

If a critic writes in a paper of small circulation or of a particular kind, so that it does not come under the eyes of the average reader, he may be a great authority, a profound scholar, a stylist of quality; he may pour out his impressions in eloquence and cogency; yet he will not penetrate or count as an influence in the world of art.

On the other hand, a writer may be inexperienced, of slender knowledge, infelicitous in expression; but if by chance—for chance counts for much in journalism as well as on the stage—he finds favour in the eyes of an editor controlling a large circulation, he will become, if not necessarily famous, well known. He will become a power, a kind of oracle; he will be sought, followed, asked for counsel; he will be thanked and adulated for his praise; he will be cursed (in secret) for his censure. He may be nothing, yet he will be a *monsieur*—who counts. And what will happen to him if he is truly competent, brilliant, if his judgments are Solomonic, can only be conjectured. So long as he is at his post he can, like a king, do no wrong.

Now change the scene. Let him—competent or not, it does not matter—leave his pedestal by choice or constraint; let him seek a new venue, but of lesser widespread power, and set to work confident that his name will create a following—and the change will be as miraculous as it is disappointing. He will find himself no longer an oracle; he will only occasionally be sought as a guide, philosopher, and friend; he

will still be sometimes mentioned and sometimes flattered, but the hold has gone with the wielding of power. He may feel conscious that he is the same *monsieur* that he was before, but he has no longer his journal, no longer his tribune. He may plead, he may orate and fulminate, he may blare trumpet and clarion; but his voice will go no further than the dead wall of a little corner in a cul-de-sac. And

remained unimpaired; but his power ceased to rule the policy of managers.

I always think of the tale of woe of the young actor who vainly attempted to find an engagement in London after great successes in the provinces. "I can't understand why I don't get on here—in Cardiff they gave me an ovation." It was with difficulty that I tried to persuade him that London

makes names, and that he could continue a triumphal progress in the provinces with laurels galore on his brow, and yet that London would not hear of it and knew him not. And I remember also that other apt experience when a well-known journalist, bursting with ambition, rushed in and said, "I hold two appointments in my hand—one for eight pounds a week on a London daily, and one for £2000 per annum in Pittsburg."

"Will they allow you to sign your articles?" was my first and only question.

"Yes, in full, and on whatever subject I like."

"Well, then, there is no choice unless you prefer money to kudos—your place is in London, for London is the capital of the universe; and, with

due respect to the great city of Pittsburg, what does fame over there mean?" I then told him the story of the hero of Cardiff, and he made up his mind on the spot. To-day he easily makes his £2000 a year, and his name is a household word.

This question of the man and his medium is of great importance not only to the individual but to the cause. I could name at present at least two critics, one of the drama and one of music, whose learning, judgment, and style stamp them as masters. These two men know more about their art than many whose opinions are printed by the million. Their very independence, if manifested in the right quarter, would be invaluable to the artists as well as to art. To read them is, to me at any rate, a liberal education and an incentive to follow in their footsteps of ceaseless study, constant observation, of the movement across the seas. Yet both of them write in organs which will never reach the public at large. Their essays, so well written, so fervid, remain tucked away in their small circle; they are rarely quoted, seldom mentioned in places where art is discussed. Thus their illumination shines, if not in darkness, in the little coterie where art is a cult. This valuable



THE CHARMING ROSE BALLET IN "LEAP YEAR" AT THE HIPPODROME: MISS MAUD FANE AS THE SINGER; MISS ETTIE LANDAU AS THE DANCER; AND THE HIPPODROME EIGHT AS FRIEZE FIGURES, IN THE SCENE "EMBLEMS OF THE DOMINIONS."—[Photograph by Stage Photo. Co.]

then he will recognise, to his dismay, that it was not he that mattered, and that his successor, whatever his equipment, will rise on the crest of the wave and be acclaimed, if not as Allah, than as the next best thing to the Prophet for the time being.

Of course there are exceptions: some few men hold such a sway over the masses that the average reader will go out of his way to follow and to listen

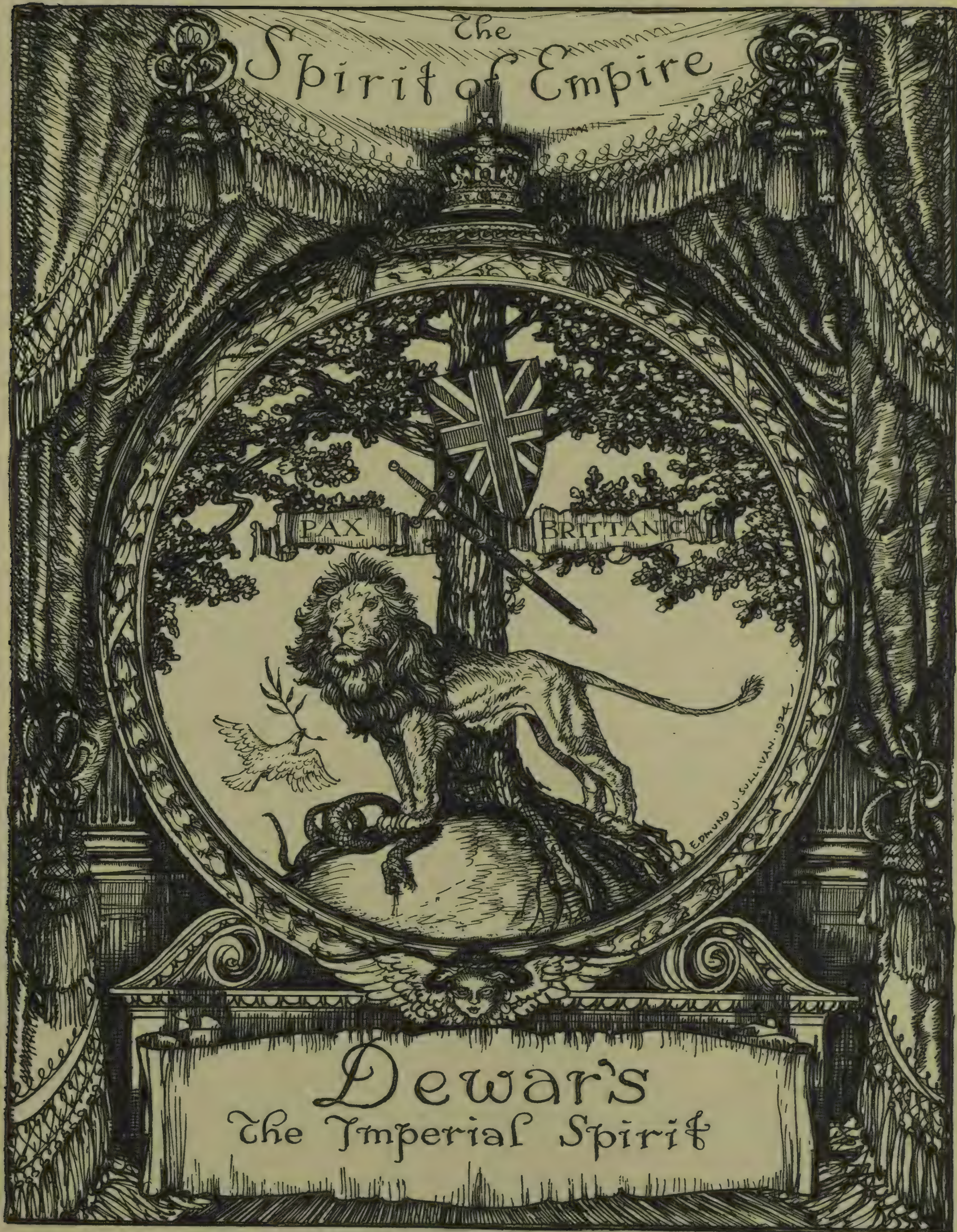


A COMIC SQUAD OF "CHAUVE-SOURIS" WOODEN SOLDIERS IN A SCENE CALLED "PENNY-IN-THE-SLOT MACHINES": RATOUCHEFF'S RUSSIAN LILLIPUTIANS IN "LEAP YEAR," AT THE HIPPODROME.

"Leap Year," the amusing revue recently produced at the Hippodrome by Mr. Julian Wylie, lives up to its name by an abundance of leaping and acrobatic dancing. Even Mr. George Robey is infected with the prevailing agility. He is the principal mirth-maker, well supported by Miss Betty Chester, Mr. Laddie Cliff, and the rest of the company, including the Hippodrome Eight, the Gertrude Hoffman Girls, and Ratoucheff's Russian Lilliputians.—[Photograph by Stage Photo. Co.]

to them. When "G. B. S." left the large circulation of an evening paper and joined a weekly, his own prestige rose as quickly as the circulation of his organ. On the other hand, when Clement Scott finally left the *Daily Telegraph* and founded the *Free Lance*, his dictatorship of the drama, undisputed for years, came to an end: his powers

appreciation of the few may satisfy them, but is it not a thousand pities that their voices remain unheard by the multitude, when so much modernity and commonplace is scattered broadcast? If these two had their medium, what could they not achieve for the enlightenment of the public and the elevation of the theatre and the musical taste of the nation? And there are others!



The World of Women

THE QUEEN always likes being at Windsor. Although her spring stay there began in very cold weather, there were yet signs of spring coming, and the interior of the Castle, with all its historical associations, affords her Majesty absorbing interest. The Queen's love of art is very genuine, and her taste is very cultivated. The head of a well-known art gallery says that her Majesty is there much oftener than the public knows anything of. Sometimes questions are asked about the sale of pictures, and it is characteristic of our well-loved Queen that, at times, if a picture has hung long, she will buy it, not for its merit, but to keep the artist from being discouraged. On the other hand, the manager knows that when the Queen buys from choice, it will be of the very best in his gallery.

The Hon. Mrs. Coulson Churchill Fellowes is not only a clever artist, but a hard-working one, as is proved by her exhibition of pictures in Walker's Gallery. She is the widow of Lord de Ramsey's eldest son, whom she married as his second wife. There is one son, who will be nine on May 1. He is not, however, heir to his grandfather, as there is a son and a daughter of the late Captain the Hon. C. C. Fellowes' first marriage. Mrs. C. C. Fellowes is a half-sister of Lord Inchiquin (her mother, the late Ellen Lady Inchiquin, was a sister of the late Lord Annaly, and was a very clever woman). Many of the pictures were painted from Senator Marconi's yacht, *Eletra*; and some are of those places of Amalfi which have perished in the recent landslide: these are of special interest, since these beauty spots can never be quite as they were.

There were a good many sales at the Private View, which was well attended. The Dowager-Duchess of Abercorn was there, greatly interested in water-colours, her kinswoman who became Marchioness of Waterford having been an amateur artist who would, had circumstances been different, risen to fame professionally. The Countess of Kimberley was there; and Kathleen Viscountess Falmouth, who was in black with green and bronze feathers in a black hat. Mrs. Baldwin came with Sir Philip Burnes-Jones, who became a purchaser. Mrs. Baldwin wore a long worked kolinsky coat over a wallflower-red embroidered dress and a hat of wallflower red velvet, trimmed with brown ostrich feathers. The Hon. Mrs. Donough O'Brien, Major the Hon. F. W. White, the Hon. Maud O'Brien, Captain the Hon. Henry O'Brien, and the Hon. Reginald Fellowes were relatives who were at the Private View. Mrs. Fellowes, who was busy receiving friends, was in black, with a black gauze scarf over her shoulders. An embroidered grey-and-black wrap was soon laid aside. Mrs. Fellowes is handsome and very interesting-looking, and was charming to everyone. She was much more anxious to call attention to the sculpture of Signor Assanti, which formed part of the exhibition, than to her own pictures, about which she was very modest.

Hawthorn Hill has a nice spring-like sound, but there was not much of spring there for the first day of the Household Brigade Steeplechases. However, those who came out to enjoy did enjoy, and the various events provided thrills quite as warming as the braziers full of red-hot charcoal provided in paddock and lawn. Some there were who were disappointed at the absence of Royalty, while other altruistic souls rejoiced that their Majesties were not subjected to the rigour of the nor'easter. The Guardsmen and their friends were in great form, and there was plenty of chaff and laughter among them. In dress there was not anything spring-like, except some gaily-coloured hats and scarves tied in all sorts of ways—a fashion likely to prove as ephemeral as it is picturesque.

It was pleasant to see Lady Mary Fox-Strangways strolling about with her fiancé, Captain Hubert, R.H.G. She looked handsome and bright, wearing a blue serge skirt, a short nutria coat, and a small hat of dark-blue tegal straw, with

a narrow plain band round the crown and a regimental jewelled badge in front. This way of wearing badges seems to commend itself to our sex at race-meetings, particularly, of course, at those in which soldiers are interested. Lady Warrender, who was wearing a plain black hat, had a badge in jewels and enamel, and wore a long moleskin coat over a dark-grey skirt and a coloured silk scarf. The Duchess of Westminster had a lovely coat of sable marten in long shaded stripes, and wore a brown velvet small plain hat.

The second day, but for some sunshine, would have been colder than the first: the wind was stronger and keener. Prince Henry was present, looking very well and bronzed, like an open-air Prince. When I saw him he was chatting gaily with the Hon. Mrs. Monckton-Arundell, who, as the Hon. Lucia White, was Maid-of-Honour to Queen Alexandra. The Marchioness Curzon was all in black, and looking very handsome. Viscountess Ednam, in grey and moleskin furs, was walking with Lord Dalmeny. The Marquess of Blandford brought Lady Blandford, in a fur coat and dark tweed dress, with a soft pale-blue felt hat. Lady Victoria Bullock wore a long nutria fur coat and a grey hat, the brim turned back in front and held to the crown with a regimental badge. Lady Desborough was there with her husband and

son, the Hon. Ivo Grenfell; the Hon. Lionel Tennyson escorted his handsome wife; the Countess of Carlisle, looking very distinguished in grey tweed and moleskin, had with her two tall twin sisters, the Hon. Jean and the Hon. Alison Hore-Ruthven, who were dressed exactly alike, in tones of brown, even to their brown and red gold bandanna scarves. Viscountess Cantelupe was looking very handsome in pale-cinnamon colour, wearing a dark-brown hat and a sable fur. No one seemed to mind the cold much. The band of the Coldstream Guards played, and everyone decided to ignore the weather and enjoy the racing.

The Prince of Wales is practically well again, and has been out and about. By doctor's advice he is taking a rest at Biarritz. He had intended to start on May 2nd for South Africa, but his tour has been put off for political reasons. It is to be hoped that the British Empire Exhibition will soon be in good going order and giving promise of great success. His interest in it has been keen and beneficial. It is constantly threatened with strikes—horrors of civilisation as they are. It is very puzzling that, at this time of advance in business methods generally, no one seems able to prevent the injury of strikes being always inflicted on the wholly innocent and helpless public. Women particularly are victims, for they suffer with their striker menkind, and also from the strikes.

Plans for Easter holidays are now made: many people are going by rail to their chosen happy golfing grounds rather than by road. The ostensible reason is crowding of roads and dust; the real one that the car is becoming *démodé* for this purpose, now that it is a conveyance for use and a necessity, rather than for pleasure and a luxury. It conveys the baggage, if it goes at all. Long-distance journeys by big cars are still fashionable; but Easter is somewhat early in the year to undertake them lightly. An owner of a smart and beautiful big car, of the high aristocracy of motor-making, told me that the way people who had cheap cars talked about them made her feel ill. All the same, hers was bought from the profits of a not high-sounding trade.

A. E. L.



The Inverary cape coat on the left is an ideal wrap for wearing over a coat and skirt on chilly days. It is built by Aquascutum in their famous pure wool cloth. The small maiden on the right is wearing the practical Aquascutum Lockerbie coat. (See page 660.)

Aquascutum, of 126, Regent Street, W., are responsible for this well-tailored coat and skirt, built of the famous Aquascutum cloth, and christened the "Bruton." (See page 660.)



Springtime is "Kodak" Time

Easter comes nice and late this year, doesn't it? By Easter Sunday (April 20th) there will be a "summery" feeling in the air: the thoughts of the children will be turning from the nursery to the garden—the grown-ups will be thinking of tennis, boating, holidays and all the joys of summer. Get that "Kodak" *now*—don't delay as you did last year! Make the pictures you want when you want them—those pictures of your children, your home and your friends which will mean so much to you in the years to come. Anyone can learn to use a "Kodak" in half-an-hour; and to learn to use a "Kodak" is to learn how to catch and to keep the happiness of life.

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Fashions and Fancies.

Country Clothes for the Spring.

Easter, with its promise of a delightful holiday in the country, draws rapidly nearer, and the pleasant duty of assembling a suitable outfit can no longer be delayed. Sketched on page 658 are a few practical suggestions from Aquascutum, 126, Regent Street, W. For travelling and race-meetings, the Inverary cape coat on the left is invaluable. Built of the famous Aquascutum cloth, it is a straight, well-fitting coat with cape sleeves which allow perfect freedom of movement, and can be worn with ease over an ordinary coat and skirt. The coat and skirt above, christened the "Bruton," is also of Aquascutum lightweight pure wool cloth, and is a perfectly tailored model, which can be worn anywhere. The finishing touch to these ideal country toilettes is added by the neat "Scutum" hats (price 27s. 6d.), made of feather-weight fur felt, and obtainable in four becoming shapes. The small maiden is comfortably clad in a diminutive edition of the well-cut Aquascutum Lockerbie coat, a reliable protection from every vagary of the climate. This firm will be pleased to send an illustrated brochure giving full details of their many practical models to all who mention the name of this paper, and readers will find it a very useful guide indeed.

School Outfits for the Coming Term.

During the last week or so, every train has been thronged with happy little people home for the holidays, and parents are busily seizing the opportunity of overhauling sadly depleted wardrobes in readiness for the coming term. Sketched on this page are some useful models which hail from Gamages, Holborn, E.C. The useful little frock of fine navy serge in the centre, trimmed with silk braiding and tiny scarlet beads, can be obtained for 26s. 6d. (size 27 inches); and 33s. 6d. is the price of the navy gabardine coat, size 33 inches. Then the new jumper suit makes an excellent outfit for early summer days. It is of stockinette, and is priced at 45s., size 42 inches. Well-tailored summer-weight cloth coats, equally indispensable accessories, range from 25s. to 45s.; and sports blazers can be made to order for 21s., striped or plain.

The Schoolboy's Equipment.

Even the most critical schoolboy admits that outfits from Gamages are invariably approved of by the severe autocrats who rule the schoolroom, and parents will find it an immense help to write for their



Three practical suits which hail from Gamages, Holborn, E.C. Fine navy serge trimmed with silk braid and tiny scarlet beads makes the frock in the centre; fine gabardine the coat on the left; and soft stockinette the pretty jumper suit on the right.

brochure relating to school outfits. It will be sent gratis and post free, and includes the famous "Marlboro'" jacket and vest in black chevots, vicunas, etc., ranging from 29s. 6d., upwards, and well-tailored Eton suits, from 35s., the trousers in various shades and materials being 16s. 6d. Sports outfits and underwear are also dealt with in detail.

New Loom-Woven Furniture.

Now is the time to consider seriously the question of new furniture for the house and garden, and, before deciding definitely on a plan of action, everyone should study the distinctive merits of the new Lloyd Loom furniture. These artistic chairs and tables, which resemble the most perfect cane-work carried out in beautiful colourings, are actually loom-woven from an improved fibre which is waterproof, does not creak, and has no loose ends to catch in one's clothing. Many of the Lloyd Loom easy chairs and settees are super-sprung in both seat and cushion, which gives a comfort not inferior to that of the most expensive and luxurious furniture. The firm who weave them are W. Lusty and Sons, Bromley-by-Bow, E., who will gladly send an illustrated brochure giving full particulars, gratis and post free, to all who mention the name of this paper.

The Care of the Teeth.

It is impossible to over-estimate the importance of keeping the teeth in good condition, for on them depends very largely the general state of health. It is essential, therefore, that the preparation used for cleansing the teeth should possess also qualities that will neutralise any process of fermentation and decay in the mouth. These are virtues which can be claimed to the full by Wright's Coal-Tar Dentifrice. It is in powder form, and quickly removes all dull, filmy deposits by the friction. Large 6d. tins are sold everywhere, and their regular use ensures the healthy, well-polished teeth which are universally desired.

Novelty of the Week.

A fascinating walking stick and vanity bag combined (price 29s. 6d.) has just made its debut. The neat triangular bag, made of hand-tooled leather in artistic colourings, hangs from the handle of the stick, which is carried out in the same leather. I shall be pleased to give the name and address whence this novelty may be obtained to all who apply to this paper.



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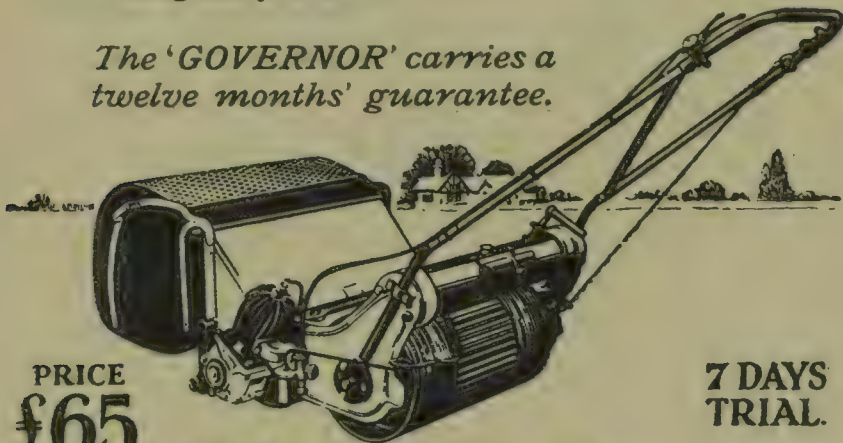
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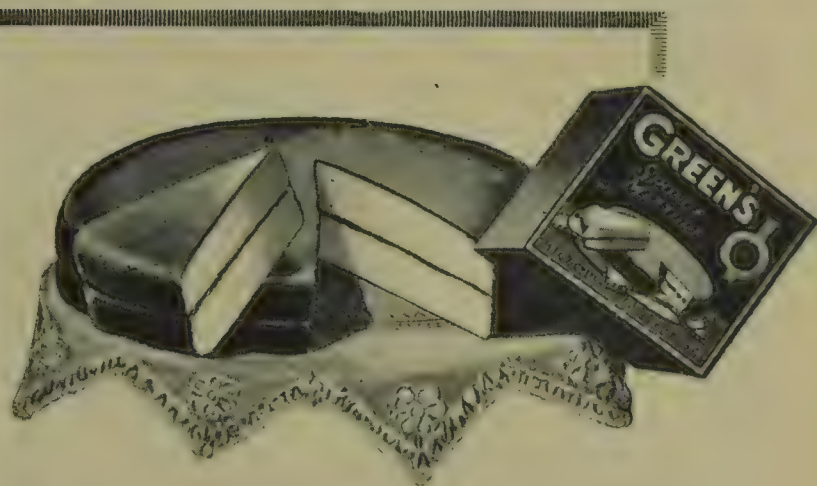
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THE MOST WONDERFUL PHOTOGRAPH OF AFRICAN ELEPHANTS IN FULL ADVANCE UPON AN INTRUDER.

(See Central Pages.)

IT is safe to say that there has never been so fine a collection of photographs of big game as those taken by Mr. Marius Maxwell, a selection from which is now on view at the Royal Photographic Society in Russell Square. They are veritable portraits of the large African game animals—elephant, buffalo, rhinoceros, hippopotamus, giraffe—all in their natural surroundings, all taken as the result of plain stalking, without blinds or screens or shelters, or any such aids. Sometimes the click of the camera-shutter was the first hint to the animal of the photographer's presence. This unconsciousness on the part of his "sitters" enabled Mr. Maxwell to gain no little degree of insight into the real disposition of animals commonly classed as dangerous, and his pictures are a very great contribution to our knowledge of wild life and ways.

There is a marvellous group of hippopotamus photographs; the charging rhinoceros is unique; so are the giraffes galloping at thirty miles an hour over the veld with the camera at their heels in a motor-car. The insolent, colossal, arrogant magnificence of the buffalo bull, snapshotted face to face in the open at less than a score of yards, must be seen to be believed. But perhaps the elephants will challenge interest and admiration as much as any others. There is an astounding series of these splendid beasts, including a heart-shaking face-to-face portrait of a huge wild Masai bull, taken at eight yards—a testimony to the skill of the stalker and his complete coolness in pursuit of his coveted picture.

The photograph, "Advancing Elephants in the

Lorian Swamp," which we reproduce as a special illustration, depicts a critical phase of a thrilling encounter. Mr. Maxwell, with his companion, Mr. James Hugh Barnes, had marked down a herd in the swamp, and after much careful stalking had reached a position that would allow him to get a photograph if the elephants came out from the tall rush in which

be egging on the others to attack their disturbers. Suddenly he heard from his companion the quiet warning: "Maxwell, they're coming," and the whole seven moved forward into the open, straight for the camera. A second photograph was taken, then a third, and Mr. Maxwell went on focussing. The great beasts were rapidly striding forward. Again the warning from

Barnes—the one word, "Coming"—and as the aggressive cow moved up to the front, Mr. Maxwell took the fourth photograph (which we reproduce on our central pages, at barely twenty yards' distance. There was now no avoiding action with the rifle, for the elephants were moving swiftly, and as they covered a front of a good twenty yards, escape by dodging was impossible. Barnes fired at the cow, stopping her in her advance, and Mr. Maxwell was also obliged to shoot. This bewildered the elephants, bringing them to a standstill just long enough to enable the two stalkers to move a certain distance out of the way, and to get the remaining photographs of a wonderful series. This was one of the only two occasions throughout all his experiences with elephants on which Mr. Maxwell was obliged to use the rifle.

The photograph gives an amazing impression of an intense moment. The superb bull on the right, moving slightly away from the line of attack, the one immediately next to him, also edging off, the cow head on, the others on the left, less set on attack, the huge ears, the expressionless masks, the air of placid imperturbability, the varying postures of trunks and tusks, all offer an immense wealth of detail for study. Photographs like these are of enormous interest and value to hunter, naturalist, painter, sculptor, and taxidermist alike. If they are ever equalled it is almost certain they can never be surpassed.



A BRIDE FROM SKYE: MISS RUBY M. MACLEOD, WITH HER BRIDESMAIDS AND TRAIN-BEARERS, ON THE OCCASION OF HER WEDDING TO MR. IAIN ROBERTSON HILLEARY AT ST. GILES'S CATHEDRAL, EDINBURGH. The wedding of Miss Rubie M. MacLeod, daughter of Mr. and Mrs. Duncan MacLeod, of Skeabost, Isle of Skye, to Mr. Iain Robertson Hilleary, son of Major and Mrs. Hilleary, of the Lodge, Edinbane, Isle of Skye, took place in St. Giles's Cathedral, at Edinburgh, on April 2. The four bridesmaids were Miss Mairi MacLeod, the bride's sister; Miss Dorothy Hay; Miss Iris Bullough, and Miss Christina Hilleary. The train-bearers (seen one at each end in the above group) were Miss Catriona MacLeod and Miss Rhona Sykes. The best man was the bridegroom's brother, Mr. E. K. M. Hilleary, the Cambridge Blue.

Photograph by Lajayette, Glasgow.

they were feeding. Presently a group of giants appeared above the fringe of the rush, and began to show a certain uneasy restlessness, throwing their trunks aloft and trying to get the wind of the intruders. Mr. Maxwell was some thirty-odd yards away from them, and photographed the group as it stood thinking things over. One of the cows seemed to



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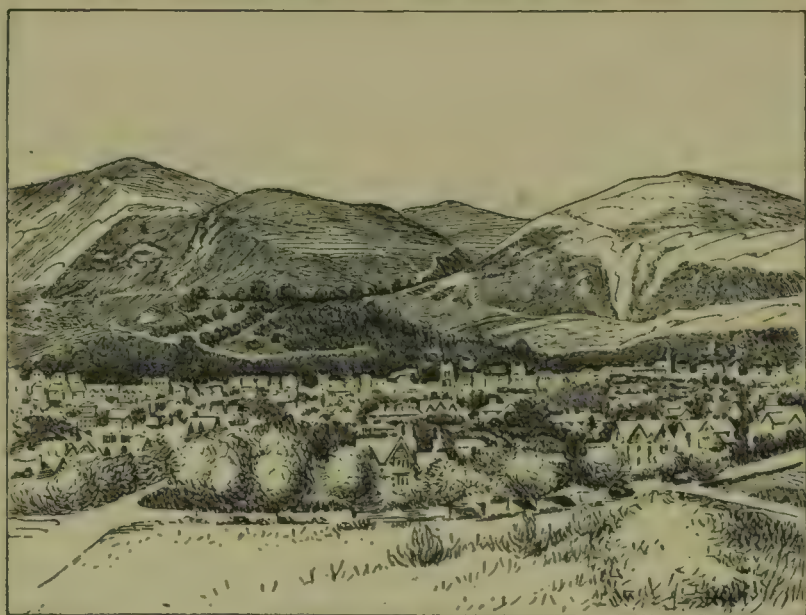
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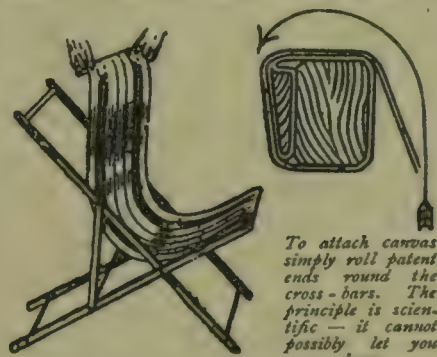
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THE CHRONICLE OF THE CAR.

Parliament and Motor Taxation.

I wonder if, after all, we are likely to secure a reversion to the fuel tax as a means of raising revenue for the purposes of the Road Fund? Not so long ago I should have said it was perfectly hopeless to expect anything of the kind; but times are moving, and with them the opinions of those in whose power it lies to make a change. The House of Commons, on April 1, actually passed a resolution which may have the most far-reaching consequences. Lieutenant-Colonel Pownall moved: "That this House is of opinion that the present system of taxation of mechanically propelled vehicles is inequitable, in that it bears no relation to the use and consequent wear and tear of roads, and recommends that a system of taxation based, in the case of petrol vehicles, on the use of motor spirit; and, in the case of steam and electric vehicles, on the weight of the vehicle, should be substituted therefor."

This important resolution was debated at great length—the report runs to no fewer than forty-five

the only Member who made any strong appeal for the retention of the present system was one who I thought would have been the last person in the world to run counter to the interests of motoring and of the motor-user—Lieutenant-Colonel Moore-Brabazon, Minister of Transport in the last Government. His opposition to the resolution seems to have been mainly based on departmental convenience, and was apparently prompted by the official view that a fuel tax is cumbrous, difficult to collect, and easy of evasion. Not the least significant feature of the debate was the amount of support the resolution received from the Labour benches, the line taken being that the horse-power tax has resulted in engines being designed to get round the tax, resulting in the British manufacturer producing a car which is quite unsuitable to compete with the Americans in the overseas markets. This, it was repeatedly pointed out, has the result of adversely affecting the workers of the motor industry. In the end, the resolution was adopted by the House without a division being challenged. We are truly getting on.

The Departmental Committee.

In the course of the debate to which I have referred above, the Departmental Committee on Taxation of Motor Vehicles came in for some scathing criticisms, but nothing more than its dilatory methods deserve. It has been sitting for so long now that its origin is almost lost in the mists of antiquity. It has asked more than 10,500 questions, most of them totally irrelevant to the main issues, and seems as far as ever from having made up its mind as to the nature of its Report. Questioned on the subject of the latter, the best the Minister of Transport could do was to promise that the Report should be before the House by June next. This means, as a matter of course, that there can be no alteration in the incidence or the method of taxing the mechanically propelled vehicle under the forthcoming Finance Act.

There is more than a passing suspicion that the holding up of the Report is very largely due to the fact that certain large interests are opposed, tooth

and nail, to any alteration of the present system. The oil groups are perfectly content with things as they are. The big-mileage transport companies are all in favour of letting matters remain *in statu quo*.



FITTED WITH FOUR-WHEEL BRAKES, A GREAT AID TO SAFETY ON TREACHEROUS SURFACES DURING RECENT WEATHER: A 24-70-H.P. SIX-CYLINDER SUNBEAM IN A SLIPPERY WORCESTERSHIRE BY-ROAD.

pages of Hansard—and resulted in a great many very interesting expressions of opinion, overwhelmingly in favour of the resolution. Rather curiously,



A ROLLS-ROYCE IN THE BLACK FOREST: A 40-50-H.P. CAR ON THE HILL AT MURG VALLEY DURING A TOUR THROUGH GERMANY.

The car seen in the photograph is a 40-50-h.p. Rolls-Royce with the owner, Baron Nagy de Verseg, at the wheel. He drove from Budapest, in Hungary; right across Germany, traversing the Black Forest on the way.

And these two interests are able to sway the Committee pretty much how they like, while the representatives of the private user and the small-mileage commercial-concerns can, apparently, do nothing to speed up the proceedings. It is a great pity that these two interests did not withdraw from the Committee when it was realised that what was being staged was nothing more than a farce—what we

[Continued overleaf.]

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Continued.] used to know in war-time as "eye-wash." We should have been a long way nearer a change for something more equitable if they had.

A.A. Road Signs In Monaco.

During the winter of 1922-23 many complaints were made by motorists concerning the strictness of the police in Monaco. The cause of the trouble apparently was that motorists were inclined to drive quickly through the Principality without knowing exactly where it began or ended, whereas at some points tramways and sharp curves made slow driving essential. The A.A., with the co-operation of the Automobile Club de Nice, erected warning notices at each entry, bearing the words: "Drive with extra care through the Principality." These A.A. signs have been greatly appreciated by the authorities of Monaco, and have proved effective. Reports received during the winter of 1923-4 showed that the Police of the Principality have this season given very little trouble to motorists.

British Cars Overseas.

Cars of all nationalities and horse-power compete in the annual Australian Alpine Trial. This is conducted by the Royal Automobile Club of Victoria, and is universally acknowledged to be one of the severest in the world; so severe that in this instance only twenty-seven cars finished. The route involves climbing rock-strewn mountain gradients, ploughing through the sand of arid valleys, and jolting over sun-baked rutted roads, to say nothing of fording occasional rivers. Under such conditions a British-built five-seater Bean "Fourteen" not only qualified for a Gold Medal, but gained the

maximum marks awarded for low petrol-consumption. The Bean was in no sense a special Colonial model, because all Bean cars are that. That is to say, the horse-power, the dimensions of the various components, the ground clearance, track, and other details were all designed specifically to withstand the stresses of overseas service. W. W.

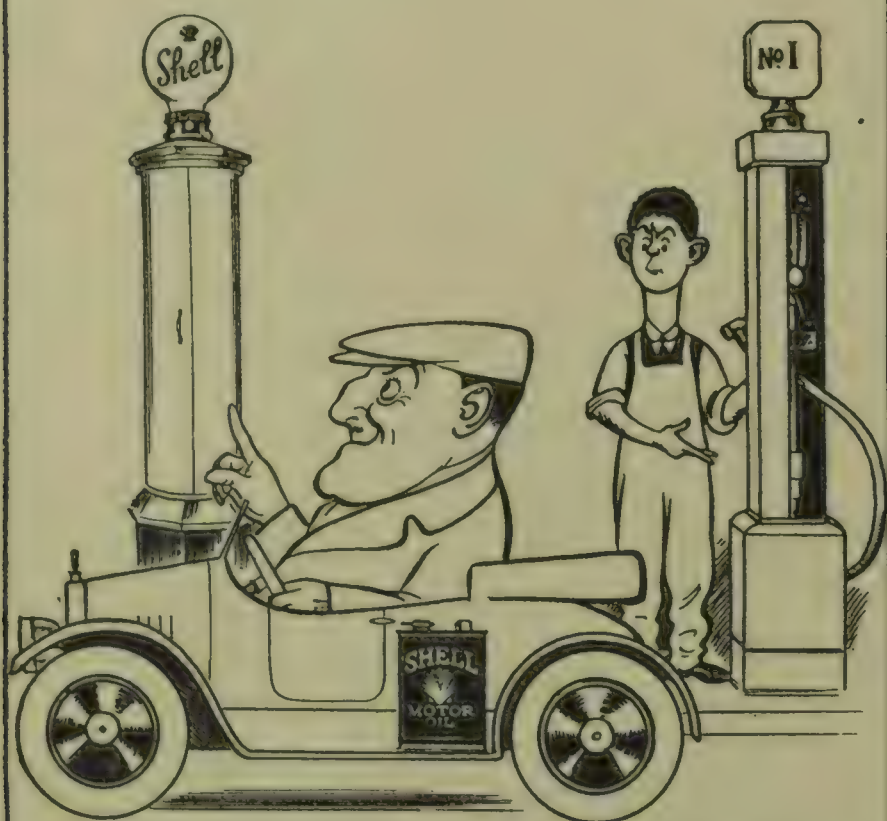


"WE'VE NEVER WISHED OURSELVES UNWED AGAIN": THE WINNERS OF THE DUNMOW FLITCH, PARENTS OF FIFTEEN CHILDREN, KNEELING ON THE OLD STONE TO TAKE THE OATH AT THE TRIAL IN THE PALACE THEATRE, HELD IN CONNECTION WITH THE FILM OF "SECRETS."

The famous trial for the Dunmow Flitch (a prize for the happiest married couple) took place this year, on April 3, at the Palace Theatre, instead of at Ilford; but the original kneeling-stone had been brought from Dunmow Priory. The winners, Mr. W. R. Poole (a Shoreditch warehouseman) and his wife, married 33 years and parents of fifteen children (thirteen living) are seen kneeling to repeat the ancient oath: "By our old custom, since the parish clerk did say 'Amen,' We've never wished ourselves unwed again." The Judge was Mr. W. Peters, and the Associate, Mr. A. H. Grigsley. Counsel for the Flitch, Mr. C. C. Grigsley (left) and Counsel for the Claimants, Mr. Owen Waters (right), are seen seated at little tables each accompanied by a "Portia" in scarlet cap. Standing by the Judge's desk is the Usher, Mr. Rogers. The Jury (right) consisted of six bachelors and six maidens.—[Photograph by G.P.U.]

MR. H. TERRY'S "COLLUSION" AT THE AMBASSADORS.

WAS it after seeing Mr. Hugh Wakefield's quaint simulation of drunkenness in "Bluebeard's Eighth Wife" that the inspiration came to Mr. Harold Terry for the central scene of his new light comedy on the "Divorçons" motif? It looks like it, for Mr. Wakefield is asked to furnish a similar display of virtuosity in "Collusion," and once more the tone of the performance is as inoffensive as its humour is irresistible. The long scene of pantomime is, indeed, the making of Mr. Terry's play; but it fits quite naturally and artistically into the general scheme. That presupposes, as might be expected from the title, a couple who have decided to part company according to the prescribed legal machinery; but the husband in this case, an airman who has long been serving in Mesopotamia, instead of defying the order of the Court for restitution of conjugal rights, comes back to his "affectionate Diana," just ten minutes before the time expires. He has taken too much brandy at his club, to give him Dutch courage; his wife is out at a dance; his scheme is to occupy his wife's bed and compel her into surrender. With solemn buffoonery he decks himself out in clothes borrowed from his wife's night wardrobe, and thus arranged confronts her. A vulgar touch, a single lapse into banality or bad taste, would spoil the fun. But Mr. Wakefield manages to steer clear of all unpleasantness and yet keep his audience convulsed with laughter. He is admirably helped by that clever comédienne, Miss Iris Hoey, who plays the tempestuous rôle of the wife with the happiest appreciation of the irony of the story. Mr. Allan Aynesworth does wonders with the conventional figure of a solicitor.



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THE BOOKSELLER'S WINDOW.

TONY. By STEPHEN HUDSON. (Constable; 6s.)

Tony, a modern Don Juan, recalls the facts of his career, in the form of frank and intimate revelations to his brother, who, he says, had tried "to tell the story without bringing me into it, from sheer funk of representing me as I really was." Tony has no such scruples. What the brother's story had been is not very clear, nor, when one comes to the end, is it very clear how Tony was in a fit state to write his own memoirs, for apparently he could only tell them to his brother verbally. Any lack of plausibility in the framework, however, hardly affects the interest of the story itself. It is told in easy, smoking-room style, and lays bare with cynical candour the cloaked vices of a worldly set. Whether the book is meant as an attack on cynicism or on sentimental hypocrisy, the reader must decide. In either case, it brings out forcibly what is the chief trouble with cynics, that they believe everyone is really like themselves, but won't admit it.

SANCTIONS: A FRIVOLITY. By RONALD A. KNOX. (Methuen; 7s. 6d. net.)

It was a pity that Tony (of the last-named book) was not a member of Lady Denham's house-party at Kingussie, where they discussed all manner of things, including politics and religion, which, as Mr. Chesterton recently suggested, are the only two subjects worth talking about. It would have been interesting to have the fierce light of Tony's cynicism turned on the moralisings of persons whom he would doubtless have considered insincere. How readily he would have exposed their true characters and secret lives! Still, the book does indicate the existence of people who, he must have acknowledged, at least pretend to take life hopefully, and find amusement in debating serious matters with a light touch of wit and humour, or in recreations not entirely scandalous.

THE TRANSACTIONS OF OLIVER PRINCE. By ROBERT ERSTONE FORBES. (Chapman and Hall; 7s. 6d. net.)

The publishers of this book (and they really ought to know) suggest that "Mr. Forbes" is the pseudonym of a very well-known novelist. For the experienced novel-reader, such a hint will lend a piquant interest to the perusal of the story, in the attempt to discover mannerisms or tricks of style that might reveal its true authorship. We prefer not to hazard an identification. Readers who are not intrigued by such matters, but are concerned only with an exciting tale, will be more anxious to discover how an attractive young man amassed a fortune in an incredibly short time by "ingenious but legitimate" means. We suspect there are many other attractive young men who would like to know how it is done.

THE DRIVER. By GARET GARRETT. (Constable; 7s. 6d. net.)

A picture of Cupid, with a halo of hearts and dollars, seated on an office waste-paper basket, and reading the latest news from a tape machine, provides a symbolic index to the scope of this novel. The hero is an American railway manager who, against immense odds, revives the fortunes of his line. It is a romance of business, interwoven with a romance of love concerning the manager's daughter, and the tale is told by his secretary. It opens on Easter Sunday in the "fourth year of the soft Money Plague, 1894," in the village of Massillon, Stark County, Ohio, fifty miles from Cleveland. It ends in New York.

JANET MARCH. By FLOYD BELL. (John Lane, The Bodley Head, Ltd.; 7s. 6d. net.)

Here, too, the scene is laid in the States, opening at the towns of White Falls and St. Pierre, on the upper Mississippi. The story is of the elaborate, three-generation type, of which "The Forsyte Saga" is the supreme example. Though hardly to be ranked with Galsworthy's masterpiece of tribal portraiture, and naturally differing in local detail and atmosphere, this book might be called "The March Saga," in that the Marches were a middle-class clan deriving from a solid, self-made tradesman, and the family tree spread through well-fed respectability into branches of unconventional revolt. Beyond that point it would be incorrect to push the comparison, but there is interesting material for contrasting American with British social life.

THE BRIDGE OF DISTANCES. By ELLA SCRYMGEUR. (Philip Allan and Co.; 7s. 6d. net.)

The adventures of two British naval officers in China, in the days of the East India Company and the Regency, form the bulk of this story, with a sequel a hundred years later containing a curiously matter-of-fact case of reincarnation. The first part, Book I., which is not lacking in lurid horror, relates the theft of a sacred jewel, the abduction of a Chinese girl, and a dreadful retribution. It reflects no credit on the British actors in the drama; but those were days, apparently, when the Oriental was considered fair game, and looting a temple an accepted form of enterprise. Book II. is sensational without being tragic. The novel is dedicated to the author's husband "in memory of the happy time we spent in the flowery land, where we learnt to love China and her wonderful people."

RAT'S CASTLE. By ROY BRIDGES. (Hutchinson; 7s. 6d. net.)

This is another adventurous romance of about the same period as the last-mentioned book, but slightly earlier—to be exact, in the reign of George III. after the Gordon Riots. The scene shifts from a grim old country house, inhabited by a grim old woman, to a remote island of

the Antipodes. The narrator of the tale is one of two boys who sail together in search of buried treasure, of which one of them is the rightful inheritor, and encounter many perils by land and sea. The title is a nickname for the old house, but, as it is spelt "Rat's Castle" on the cover and "Rats' Castle" on the title-page and elsewhere, there is some uncertainty as to the number of rats.

FIFTEEN TALES. By IVAN BUNIN. (Martin Secker; 7s. 6d. net.)

Those who are well versed in Russian literature may not require any introduction to the work of Ivan Bunin, but the average reader would probably have been grateful for a little prefatory information about him in this volume. It is an authorised translation made from the original Russian text by Isabel F. Hapgood, and, without being competent to discuss its accuracy, a reviewer can appreciate the good and readable style of her English. The author's range of subject is wide, both geographically and in variety of human character. He takes us to many parts of Europe and the East. His tales have spiritual insight and descriptive power, with a typically Russian turn for sombre tragedy. The book opens with a pathetic study of the soul of a dog.

For Easter the Great Western Railway have issued a very comprehensive programme of excursions and week-end facilities. On Thursday, April 17, excursions covering the Easter holiday will run to all parts of Somerset, Dorset, Devon, and Cornwall; also to the Channel Islands, North, South, Central Wales and the Cambrian Coast; Birmingham by the shortest route; the Midland Counties; the Thames, Wye and Severn Valleys. The availability of week-end tickets will be extended. A special feature of the G.W.R. programme for this Easter consists of the cheap excursion bookings to Ireland. Programmes containing full details of all Easter arrangements are now obtainable at Great Western Railway stations and offices. The "Holiday Haunts" Guide for 1924 will be issued shortly before Easter, and copies will be obtainable from the Superintendent of the Line, Paddington Station, W.2, for 1s., post free.

In connection with the Easter vacation, the Southern Railway have made ample provision for the travelling public. Special facilities include cheap tickets from London and suburban stations (for varying periods up to fifteen days), to the many seaside and inland resorts in Kent, Sussex, Hants, the Isle of Wight, Wilts, Somerset, Dorset, Devon and Cornwall. From the country various excursions have been arranged to London and other principal places. On Good Friday, Easter Sunday and Monday, there will be day trips from London. In addition to the foregoing there are special excursions to a number of places on the Continent.

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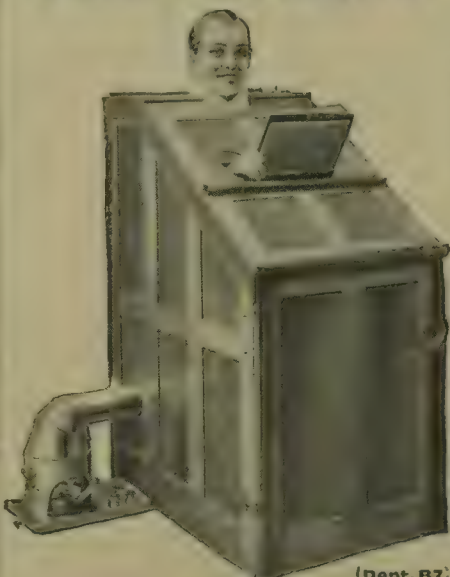
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THE WORLD OF MUSIC.

THE ADVENT OF THE VIRTUOSO CONDUCTOR.

WE are accustomed to paying lip-worship to the value of tradition—not quite so conspicuously to-day as we used to do! For during and after the Great War, tradition fell into disrespect. Perhaps

least a ten years' harvest of untraditional activity to contemplate. Nobody to-day objects to novelty or free forms of expression. New music is as welcome as new potatoes; but it is strange that the advanced modernist never seems to realise that if new potatoes were entirely new they would no longer be potatoes, but something else, and perhaps something quite unpalatable. There must be, therefore, sameness as well as novelty in new things, to give them their value, and this preserving quality of sameness or unity is, in the arts, achieved through tradition.

It is not easy to say how long a tradition takes to form, but if we look at the history of music we can see that during the past three hundred years there have been in Europe at least two or three distinctive epochs which can be classified as having their own individual traditions. The period from which we are just emerging, for example, has been, among other things, the period of large-scale orchestral music and of the great conductor. Until the time of Beethoven, who died in 1827, there were no symphony orchestras in our sense of the word. There were only small private, court, or church bands, maintained either by some nobleman or ecclesiastical dignitary. The modern conductor as we know him did not exist before Wagner. In fact, it may be said that Wagner himself was the founder of the specialised art of conducting, and his friend Hans von Bülow was the first "star" virtuoso conductor. Since Wagner and Von Bülow, in the space of considerably less than one hundred years, we have had formed and developed a tradition of conducting which has probably already reached its highest point of maturity.

This development of the rôle of the conductor may be compared with the somewhat similar, but as yet less highly mature, development of the rôle of the "producer" in the art of the drama. The "producer" has arisen out of the stage manager. He is a glorification, a supreme blossoming, of the old-fashioned director of rehearsals. In the old drama, the stage manager was not an extremely

important person, though he was indispensable; but the new type of producer is almost the creator of the play. In the same way, the virtuoso conductor has arisen out of the first-violin bandmaster. When Mozart conducted his first opera in Milan, he did so playing at the harpsichord. The famous Johann Strauss, composer of the "Blue Danube" and other waltzes, conducted his band playing the violin. This fashion is followed by the majority of bands in restaurants to-day. But the great star conductor, the virtuoso who interprets and, in a sense, re-creates the music for the audience, has a function which was undreamed of in the days of Mozart.

It was Beethoven who made this new type of virtuoso conductor necessary, for the simple reason that Beethoven's Symphonies would not play themselves; they needed more interpretation than previous

(Continued overleaf.)



HOODED TO MAKE HIM FEEL SAFE, AS WHEN HE BURIES HIS HEAD IN THE SAND? AN OSTRICH ARRIVING AT WEMBLEY FOR THE SOUTH AFRICAN EXHIBIT [Photograph by Central Press.]

it was confused with the question of youth and age, and the young, everywhere seeking to free themselves from the limitations, obligations, and penalties inflicted upon them by the old, fell upon tradition and said, "Away with it!" New movements in all the arts were sprouting up in every country before the war, and by now we have at



SO THIS IS ENGLAND! OSTRICHES ON BOARD THE "GARTH CASTLE" TAKING THEIR FIRST LOOK ASHORE ON ARRIVAL AT SOUTHAMPTON ON THEIR WAY TO THE BRITISH EMPIRE EXHIBITION AT WEMBLEY. The twenty-three ostriches presented by South African ostrich-farmers for the South African section of the British Empire Exhibition arrived at Southampton on April 3, in the Union Castle liner "Garth Castle." They were hooded while being led from the ship to the train, and while being taken to their quarters at Wembley on arrival.

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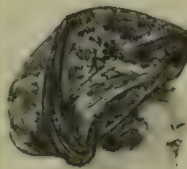
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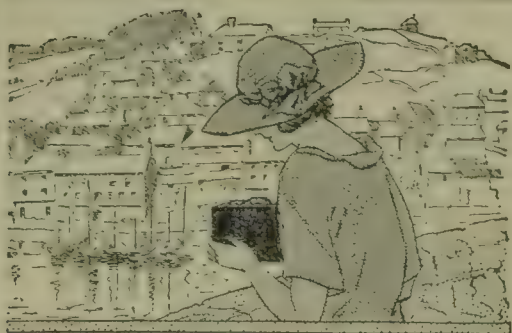
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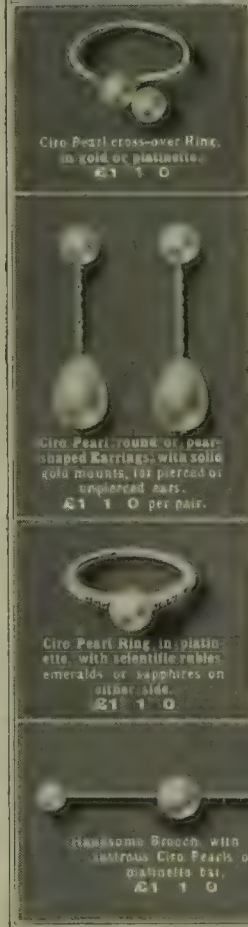
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(Continued.)

music, and it may be said that Wagner became a conductor of the new type in attempting to give an adequate performance of Beethoven's Ninth Symphony. It is also a monument to the greatness of Beethoven that the Ninth Symphony remains the severest test of the conductor's art.

We have been very fortunate in having had, during the last month, an opportunity to hear Beethoven's Ninth Symphony given by our two finest London orchestras under two world-famous conductors. I refer to the performance by the Royal Philharmonic Society under Herr Felix Weingartner, and that of the London Symphony Orchestra under Serge Koussevitsky. This was an admirable opportunity to take stock of the conductor's art, and the conclusion I found myself forced to draw was that we have now reached the highest peak in the virtuoso conductor's tradition started by Wagner. I have heard all the great conductors of Europe during the last fifteen years, including the late Arthur Nikisch, and I am convinced that in such a performance as Weingartner gave of the Ninth Symphony at the Philharmonic Concert we touched the very apex of the conductor's art. Whatever changes time brings, I cannot believe that the virtuoso conductor can go beyond Weingartner. To begin with, Weingartner conducts without any score before him. To conduct a whole programme, including the Ninth Symphony, without a note of music, is a feat of memory which would have staggered the older type of conductor. Even to-day, there are very few of our great conductors who can dispense with a score. The pianist who plays a pianoforte concerto is now expected to play without a score, and there is a great deal of truth in the belief that, if you do not know the music sufficiently well to hold it all in your head, you cannot possibly give an adequate interpretation of it. But our virtuoso conductors are allowed more latitude, as they have a far harder task to perform than that of the soloist. He has only one part, his own, to remember. They have twenty parts; and

what makes their task vastly more difficult is that these parts are all constantly interlacing and intersecting in various ways. With a score in front of you you can feel safe; but, without a score, where will you be if you make one slip? You must be absolutely certain of yourself to dispense with a score unless your conducting is to be a meaningless mimicry. But this is really only the alphabet of the matter when we are considering musicianship brought to such a pitch as Weingartner's. Weingartner excels in two other qualities, the possession of each of which would give a man a great reputation. Firstly, every musician will agree that Weingartner is the greatest living authority on how to play the Beethoven Symphonies. A Beethoven symphony conducted by Weingartner always sounds more impressive than when it is conducted by anyone else. This is due to the rare musical understanding of this great conductor. But it is also due to the second of the two rare qualities I have referred to, and that is Weingartner's technical method of handling the orchestra. It is a revelation to watch Weingartner make the orchestral players produce the desired effects. His uncanny intuition of exactly how much time is required for everything is astonishing. It is quite one thing to know how a certain passage should go, but it is quite another to get the passage played to sound like that.

Mr. Serge Koussevitsky is a remarkable conductor; but again and again the tremendous effects which he worked for in his rendering of the Ninth Symphony did not come off. He either overreached himself or one quality aimed at clashed with what was needed for the preservation of another; but none of this happened under Weingartner, who, secure and calm and cool above the turbulence that he provoked, produced a perfect fusion of qualities and a simply overwhelming impression of inevitable and massive solidity. Such combination of initial ripe and profound judgment of the music with the technical resource as a conductor to get the music

played so that it will sound exactly as it ought to sound, is unique. Weingartner makes us aware how many other conductors interest us rather by the flavour of their personality than by any profound musicianship or musical understanding. The world is full of brilliant conductors who can interest and amuse us, but such a conductor as Weingartner represents the flowering of a musical tradition. He is the culmination of an epoch, and I think that with him the line of great German conductors may end. There will be no doubt others who are good, even—unlikely as it seems—as good; but there can be no one better, for here it is done as well as it is possible to be done.

In England the standard of orchestral conducting has not yet developed to this pitch, good as some of our English conductors are. No musician would deny that we have no one on the same level as Wilhelm Fürtwangler, who paid his first visit to London last year. It is doubtful whether we have anyone as good as Bruno Walther, who is to pay a visit this year. But it is absolutely certain that we have no one who can be placed on the same level as Weingartner. Thus we see that Germany possesses no fewer than three conductors of extraordinary excellence, and this is the fruit of her musical culture of the last hundred years. In England we have not yet reaped the harvest which began to be sown about 1860. The late Sir Charles Stanford may, in a certain sense, be considered as the man who laid the technical foundation for our present and future musical culture. We started at least sixty years after Germany, and after passing through a barren period such as Germany had never known. About 1930-50 we may expect to see in England an extraordinary musical harvest. By that time we shall have had our Weingartners and, if we are lucky, our Wagner and Beethoven. But the ground will have been prepared by such men as Sir Charles Stanford and Sir Hubert Parry—these will undoubtedly be looked upon as the pioneers.

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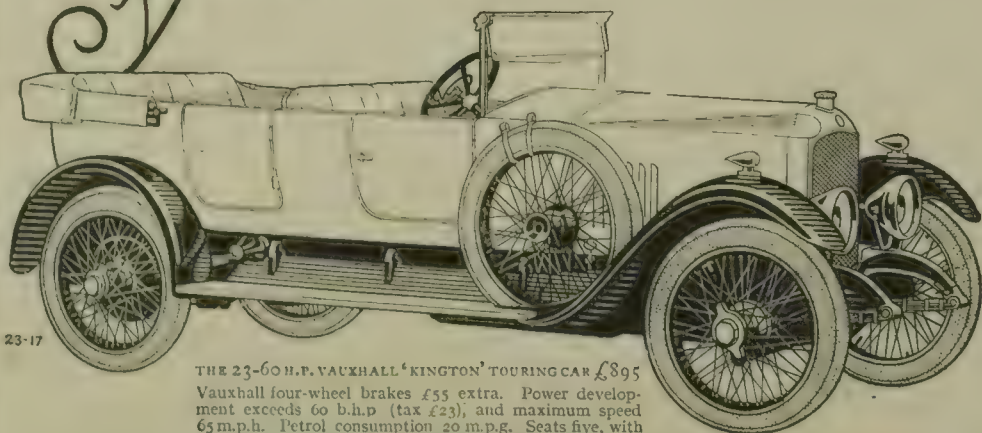
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CHESS.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

J M K LUPTON (Richmond).—Thanks for two-mover, which shall be carefully considered. We are sorry to find the three-mover still defective. Look at 1. Q to R 7th (ch) K to K 4th, 2. Q takes Kt P (ch) K moves, 3. Q or B mates.

R B N (Tewkesbury).—We are not puritanical about duals, and would never subscribe to the dogma, "Stop a dual, or scrap the problem." The other matter was a very obvious mistake.

R B PEARCE (Happisburgh).—The error, as you will see, has been rectified, and the unpleasant association will no longer attach itself to your address.

A large number of answers have been held over this week owing to pressure on our space.

CORRECT SOLUTION OF PROBLEM No. 3921 received from R W Hill (Melbourne); of No. 3922 from R W Hill (Melbourne); of No. 3923 from Howard Staunton (Kolar Gold Fields, South India); of No. 3924 from A Edmeston (Worsley) and Simon Costikyan (New York); of No. 3925 from Simon Costikyan (New York); and of No. 3926 from M E Jowett (Grange-on-Sands), E M Vickers (Norfolk), Rev. W Scott (Elgin), F J Falwell (Caterham), E J Gibbs (East Ham), R B Pearce (Happisburgh), W Graham (Jersey), J McRobert (Crossgar), A Edmeston (Worsley), L H Luck (Southsea), R B N (Tewkesbury), H Heshmat (Cairo), Hugh Nicholson (Otley), M McIntyre (Camberwell), and J M K Lupton (Richmond).

CORRECT SOLUTIONS OF PROBLEM No. 3928 received from H W Satow (Bangor), C B S (Canterbury), Leslie P Flower (Bristol), C H Watson (Masham), F R Gittens (Birmingham), J P Smith (Cricklewood), L W Callerata (Newark), L H Luck (Southsea), J C Stackhouse (Torquay), J Hunter (Leicester), E H Goodman Roberts (Bath Club), Hugh Nicholson (Otley), S Caldwell (Hove), A W Hamilton-Gell (Exeter), M Beach (Milton Bridge), R P Nicholson (Crayke), R B Pearce (Happisburgh), W N Powell (Ledbury), J C Kruse (Edgware Road), J M K Lupton (Richmond), and G Stillingfleet Johnson (Cobham).

By a slip of the pen, the solution of No. 3926 was given as 1. Q to Q 5th. It should, of course, have been Q to K 5th.

The Championship of the City of London Chess Club has fallen to Sir George Thomas with a score of 11½ out of 15. Mr. J. H. Blake was second with 10½.

The Chess Clubs of the Universities of Oxford and Cambridge paid their annual visit to London in March, and encountered the usual variety of antagonists before coming to grips with each other. Want of space prevents us giving more than the result of the match between themselves, which was won by Oxford with a score of 4½, against Cambridge with 2½.

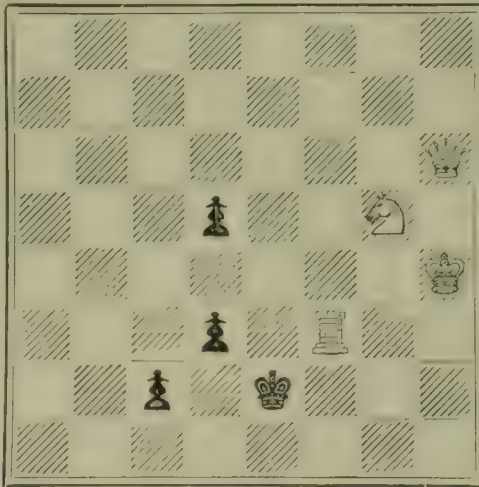
SOLUTION TO PROBLEM No. 3927.—By THE REV. NOEL BONAVIA HUNT, M.A.

WHITE
1. Q to K 4th
2. Mates accordingly.

BLACK
Anything.

A well-balanced problem, with a non-obtrusive key, and a pleasing variety of mates to follow. It has earned the commendation of many of our solvers.

PROBLEM No. 3929.—By A. NEWMAN.
BLACK.



WHITE
White to play, and mate in three moves.

The Hamilton Russell Challenge Cup has been won for the present year by the National Liberal Club, with a score of 6½ points out of a possible 7. The success of the contest encourages favourable hopes for next winter's competition.

CHESS IN LONDON.
Game played in the Championship Tournament of the City of London Chess Club, between Mr. J. M. BEE and Sir GEORGE THOMAS.
(Ruy Lopez Opening.)

WHITE (Mr. B.) BLACK (Sir G. T.)
1. P to K 4th P to K 4th
2. Kt to K 3 P to K 3rd
3. B to K 5th P to Q 3rd
4. B to R 4th Kt to B 3rd
5. P to Q 3rd P to Q 3rd
6. Q Kt to Q 2nd P to K 3rd
7. Kt to B sq B to K 2nd
8. B to K 5th P to K 3rd
9. B to R 4th Castles
10. Kt to K 3rd Kt to K 2nd
11. B to Q 3rd P to Q 3rd
12. Q to K 2nd K to R 2nd
13. B takes Kt B takes B
14. P to K R 4th P to Q 4th
15. P to K 4th

Considered by many authorities a rather favourable development for Black.

White's attack is more promising in appearance than in reality, and at any rate is met with a cool and effective defence.

Taking quick advantage of an element of weakness in the last move of White, who now must not only lose time in saving his B, but must, further, post it where it is useless for the rest of the game.

18. P to B 3rd P to R 5th
19. B to B 2nd P to R 6th
20. P to K 3rd P to Q 5th
21. Kt to K 2nd P takes P
22. Kt to Q 4th Q to Q 5th
23. Q R to B sq P to Q 4th
24. P to B 4th P takes P
25. Kt takes P Kt to B 3rd

A rather pretty piece of play: for if 32, Q takes Q, Kt to K 7th (ch); 33. K to Q sq, Kt takes Q and wins the exchange next move.

No relief is to be had by R takes B on account of Black subsequently exchanging Kt for B, and remaining with a winning advantage both in material and position.

32. R P takes P (ch) R takes P
33. P takes P Q takes Q (ch)
34. Kt takes Q B takes P
35. K to Q sq P to B 3rd
36. R to R 2nd K to K 2nd
37. Kt to Q 5th B to Q 7th
38. R(R2) to B 2nd

In order to play Kt takes P, for if 47. Kt takes P, P to B 7th (ch) wins the Kt, but Black's next move proves White to be at the end of his tether.

47. Kt to K 6th
48. White resigns.

The Weston-super-Mare and West of England Chess Festival will be held from April 19 to April 26, and promises an attractive meeting. Amongst the entrants appear the names of Sir G. Thomas, Mr. J. H. Blake, M. Max Euwe, and Dr. Seitz.



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"	11.0	" (via Calais)	"	18.15
"	2.0 p.m.	(via Boulogne)	"	21.00
"	4.00	" (via Calais)	"	3.5
"	8.20	" (via Dieppe)	"	5.45
WATERLOO dep.	9.30	" (via Havre)	"	11.54

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TO BELGIUM and CENTRAL EUROPE, etc.

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TO HOLLAND, GERMANY, etc.

Victoria dep. 9.15 a.m. (via Flushing).
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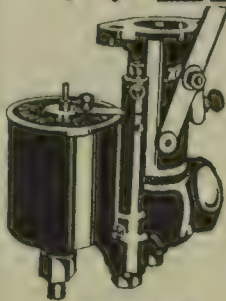
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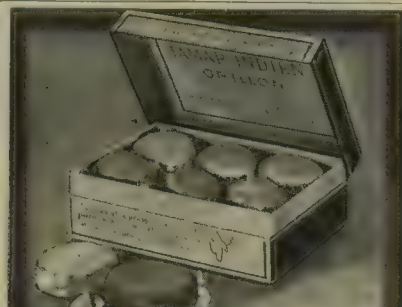
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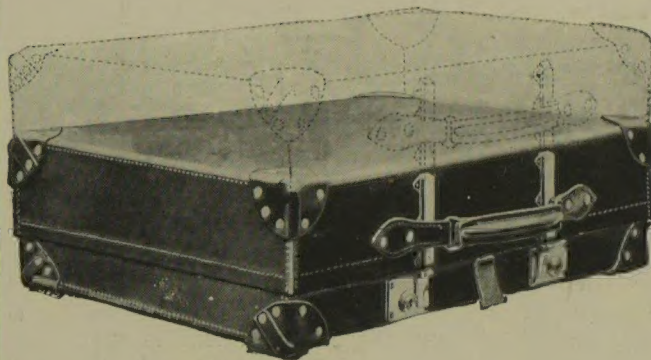
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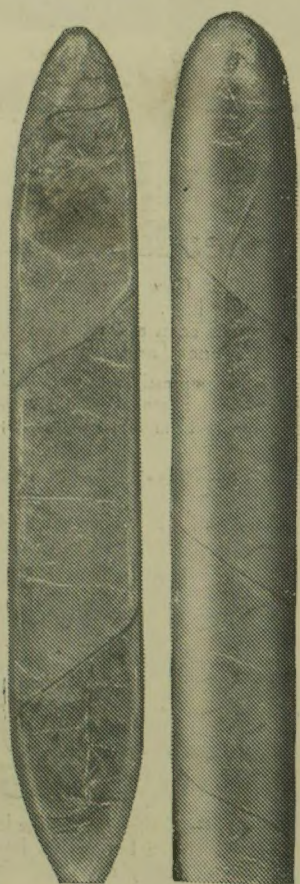


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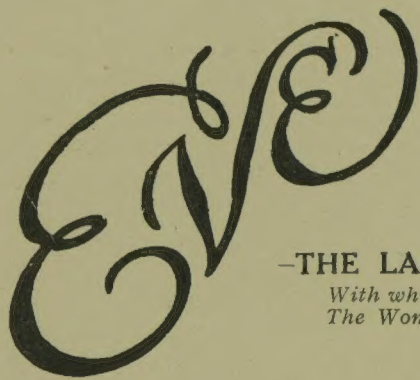
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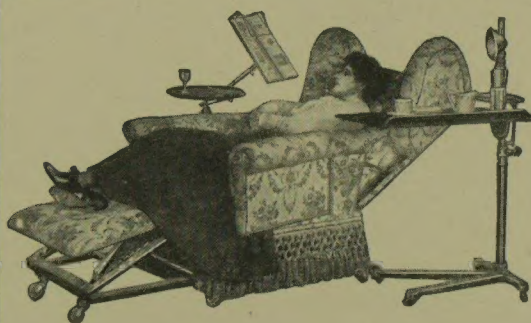
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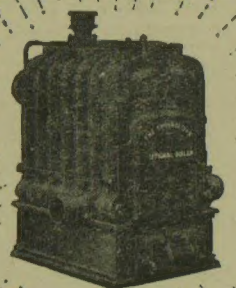
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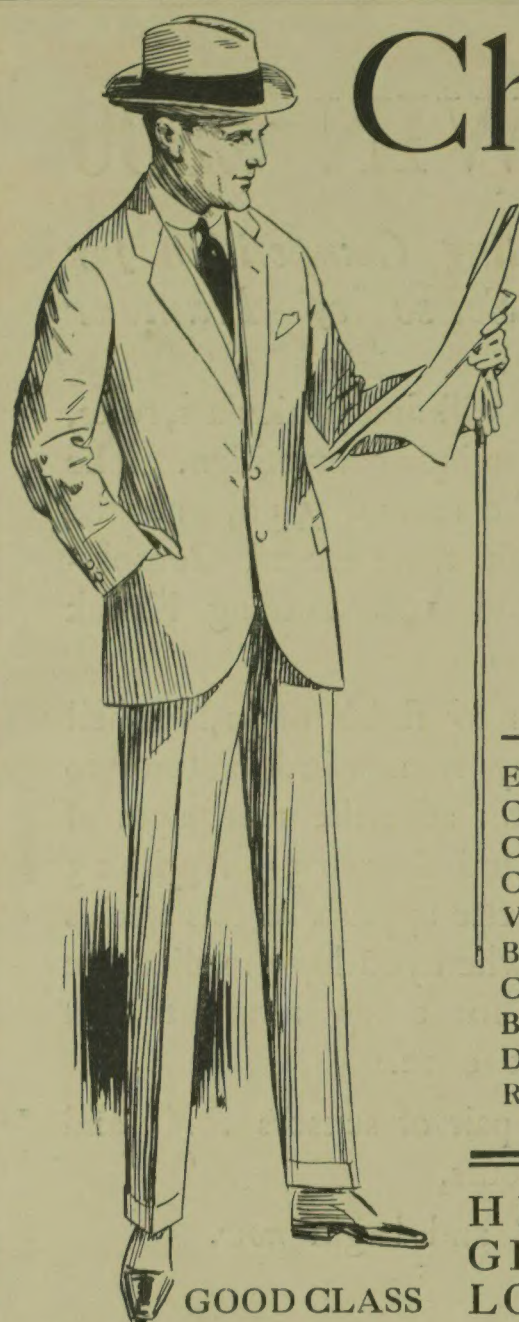


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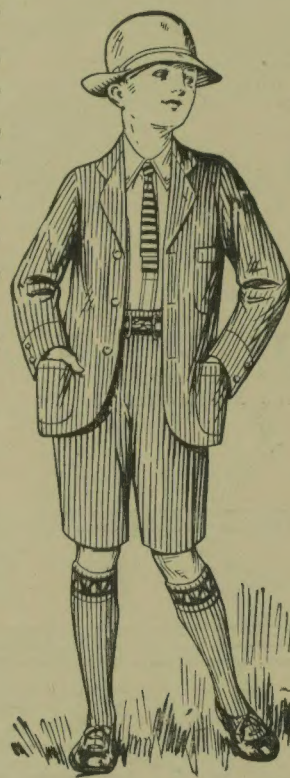
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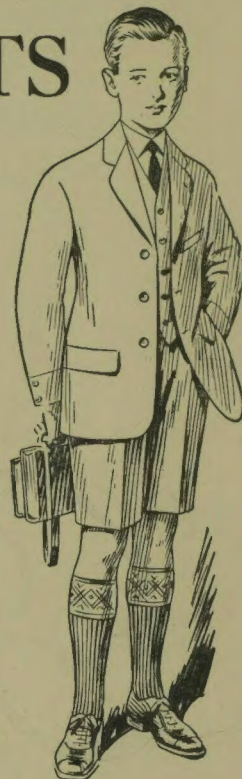
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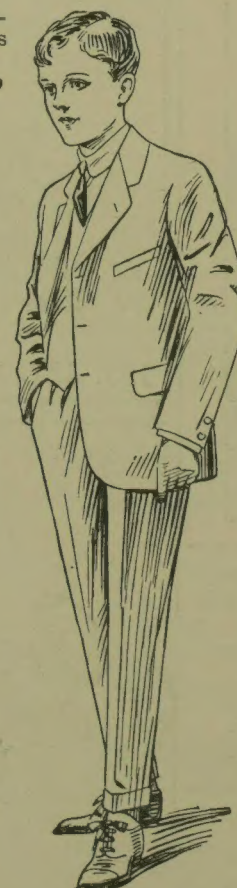


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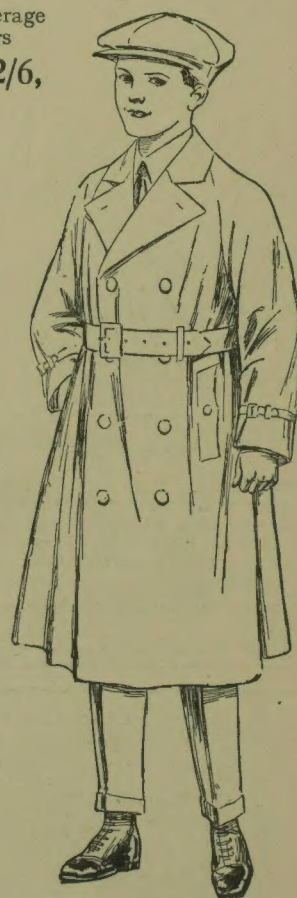
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